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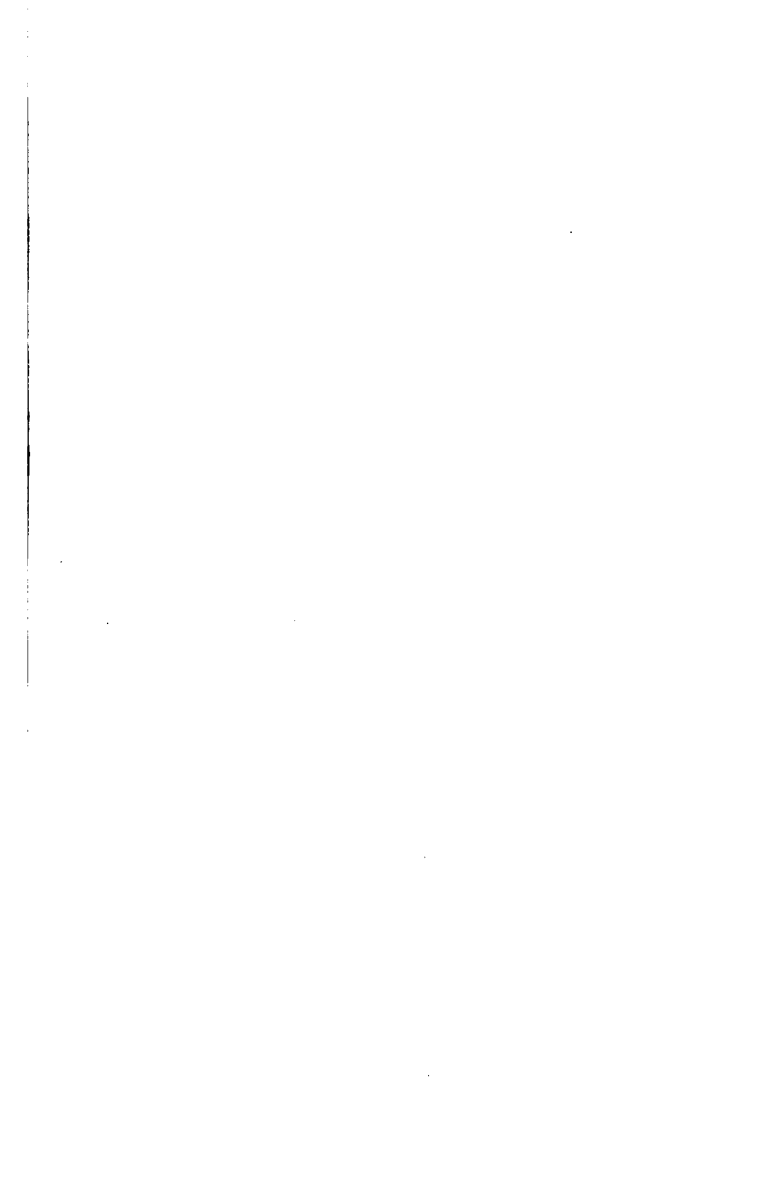


KENT.

*If thou art pleasing to a friend
Right welcome she or he
To read - study - but I'll not lend
A book that belongs to me,
Not that imparted knowledge doth
Diminish learnings store,
But oft I've found that books I've lent
Returned to me no more.*

KFF

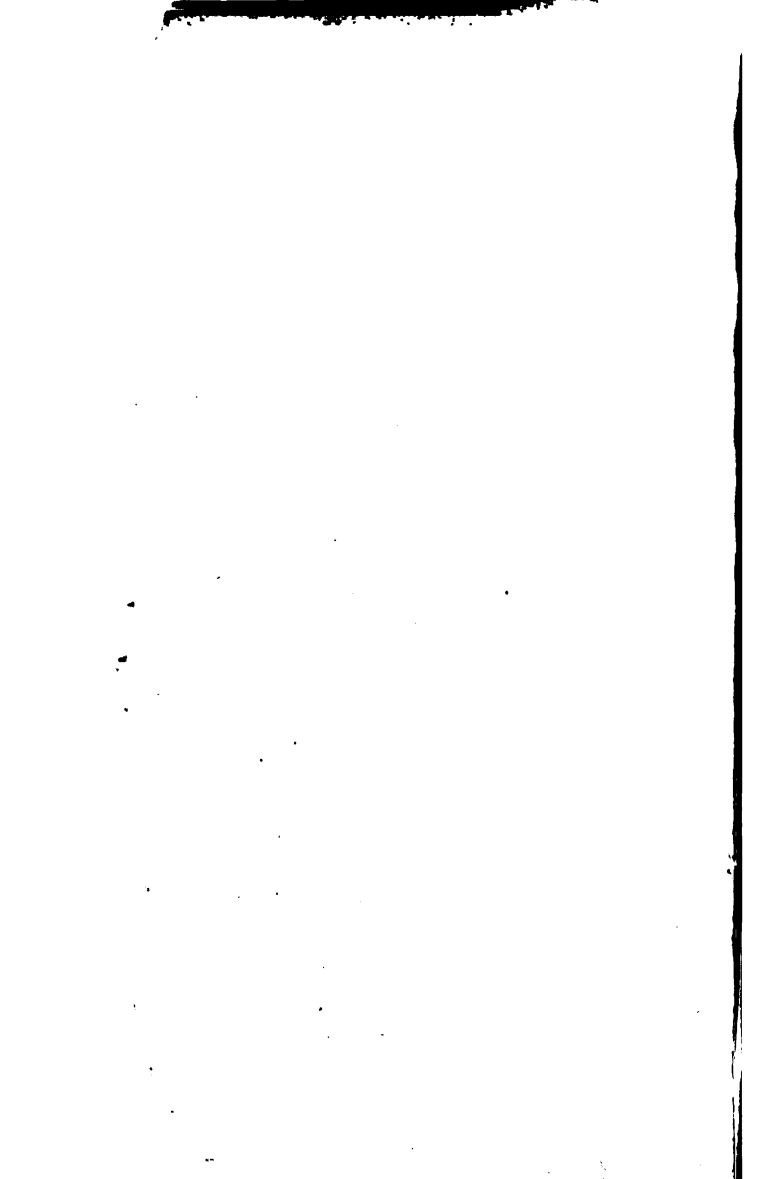
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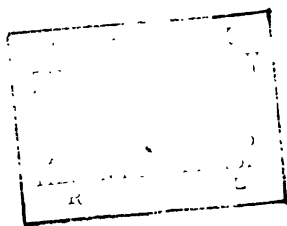


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2000





1999



ITALY.

HANDBOOK FOR TRAVELLERS

BY

K. BÆDEKER.

FIRST PART:

NORTHERN ITALY,

INCLUDING

LEGHORN, FLORENCE, AND ANCONA,

AND THE

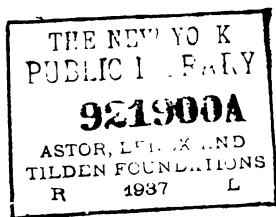
ISLAND OF CORSICA.

With 7 Maps and 28 Plans.

THIRD EDITION, REVISED AND AUGMENTED.

LEIPSIC: KARL BÆDEKER.

1874.



'Go, little book, God send thee good passage,
And specially let this be thy prayere
Unto them all that thee will read or hear,
Where thou art wrong, after their help to call, •
Thee to correct in any part or all.'

CHAUCER.

PREFACE.

The object of the Handbook for Italy, like that of the Editor's other works of the same description, is to enable the traveller to dispense as far as possible with the services of guides, valets-de-place, and others of the same class, to supply him with a few remarks on the progress of civilisation and art among the people he is about to visit, and generally to aid him in deriving enjoyment and instruction from his tour.

The Handbook will, moreover, inform the reader how to visit the chief objects of interest with the greatest possible economy of time, money, and, it may be added, temper; for in few countries is the traveller's patience more severely put to the test than in Italy. The Editor will endeavour to accompany the enlightened traveller through the streets of the Italian towns, to all the principal edifices and works of art; and to guide his steps amidst the exquisite scenery in which Italy so richly abounds.

The Editor has repeatedly explored most of the places described, and the Handbook is mainly the result of his own observation.} The present edition has been carefully revised, and provided with the most recent information obtainable.

The Editor will highly appreciate any *bond fide* information with which travellers may favour him and he gratefully acknowledges that already received, which in many instances has been most serviceable.

The MAPS and PLANS, upon which special care has been bestowed, will abundantly suffice for the use of the ordinary traveller. The inexperienced are recommended, when steering their course with the aid of a plan, before starting, to mark with a coloured pencil the point for which they are bound. This will often enable them to avoid a circuitous route. Travellers who desire a more minute acquaintance with Northern

Italy will find the following maps most serviceable: *Kiepert's Special Map of N. and Central Italy*, pub. by D. Reimer, Berlin, 1860 (scale 1 : 800,000 : price $1\frac{1}{3}$ Thlr., or 5 fr.) ; then Nos. IV. (S. Switzerland, Savoy, and Piedmont), V. (S. E. Switzerland, S. Tyrol, Lombardy, and Venice), VII. (S. E. France, Sardinia, Nice, Genoa), and VIII. (Parma, Modena, Emilia, Tuscany) of *G. Mayr's Atlas of the Alps*, admirably executed, scale 1:450,000 (mounted, 2 Thlr. each).

HEIGHTS are given in English feet (1 Engl. ft. = 0,3048 mètre = 0,938 Parisian ft.).

DISTANCES are given in English miles. The Italian 'miglio' varies in different districts. Approximately it may be stated that 1 Engl. M. = $\frac{6}{7}$ Ital. migl. = $1\frac{1}{14}$ Roman migl.

TIME TABLES. The most trustworthy are contained in the '*Guida-Orario ufficiale di tutte le strade ferrate d'Italia contenente anche le indicazioni dei Piroscabi, Corrieri, Diligenze*', etc., with map, published at Milan (price 40 c.).

HOTELS. In no country does the treatment which the traveller experiences at hotels vary more than in Italy, and attempts at extortion are perhaps nowhere so outrageous; much improvement, however, in this respect has taken place of late years, and good hotels will now be found at most of the principal resorts of travellers. The asterisks prefixed to the names of hotels indicate those which the Editor believes to be comparatively respectable, clean, and reasonable. Hotel and other charges are liable to constant fluctuation, but those stated in the Handbook will at least enable the traveller to form a fair estimate of the demands which can be justly made.

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Abbreviations.

M. = Engl. mile; hr. = hour; min. = minute; r. = right; l. = left;
N. = north, northwards, northern; S. = south, etc.; E. = east, etc.;
W. = west, etc.; R. = room; B. = breakfast; D. = dinner; A. = atten-
dance; L. = light.

Asterisks

denote objects deserving of special attention.

INTRODUCTION.

'Thou art the garden of the world, the home
Of all Art yields, and Nature can decree;
Even in thy desert, what is like to thee?
Thy very weeds are beautiful, thy waste
More rich than other climes' fertility,
Thy wreck a glory, and thy ruin graced
With an immaculate charm which cannot be defaced.'

BYRON.

From the earliest ages down to the present time Italy has ever exercised a powerful influence on the denizens of more northern lands, and a journey thither has often been the fondly cherished wish of many an aspiring traveller. That wish may now be gratified with comparative facility. A great network of railways now over-spreads the entire peninsula; and even the more remote towns may be visited with little sacrifice of time. Northern Italy, in particular, with Milan, Venice, and Genoa, is of very easy access to travellers in Switzerland and the Tyrol; and although its attractions are doubtless inferior to those of Florence, Rome, and Naples, it is replete with interest and instruction for the ordinary traveller, as well as for those whose object is scientific research. Rapidity of locomotion is not, however, the only advantage which has been recently attained. A single monetary system has superseded the numerous and perplexing varieties of coinage formerly in use; the annoyance inseparable from passport and custom-house formalities, with which the traveller was assailed at every frontier, and even in many an insignificant town, has been greatly mitigated; and energetic measures have been adopted in order to repress the extortions of *veturini*, *facchini*, and other members of this irritating class.

I. Travelling Expenses. Monetary System.

Travelling in Italy is hardly more expensive than in the most frequented parts of Germany and Switzerland. The average expenditure of a single traveller may be estimated at 25—30 fr. per diem, or about half that sum when a prolonged stay is made at one place; but a moderate degree of familiarity with the language and customs of the country will enable him to reduce his expenses to an even lower average.

In the Kingdom of Italy the French monetary system is now universal. The franc (*lira* or *franco*) is worth $93\frac{3}{4}$ d. Engl., and contains 100 centesimi: 1 fr. 25 c. = 1 s. = 10 *silbergroschen* = 35 S. German *kreuzer* = 50 Austrian *kreuzer*. The silver coins 1^{re}

common circulation are Italian pieces of 1 and 2 fr., and Italian or French 5 fr. pieces; the commonest gold coins are Italian or French 10 and 20 fr. pieces (those of 5 and 40 fr. rare). The 5-centime piece, or sou, is termed soldo. Since the war of 1866 a paper-currency, at a compulsory rate of exchange, has been introduced, in consequence of which the valuable metals have entirely disappeared from ordinary circulation, copper-coins and banknotes down to 1 fr. being their usual substitutes. Besides this paper-currency issued by government, several towns and provinces issue notes of 50 c. and 1 fr., which are worthless in other parts of the country. The change for gold or silver should always be given in silver; and paper should be declined, unless 3—5 per cent in excess of the value be proffered, a premium which the money-changers always give. In the same way paper may be exchanged for gold or silver, at a loss of 4—6 per cent. In exchanging gold or silver for notes it should be observed: (1) that small notes (of 1—5 fr.) are preferable, owing to the difficulty of changing those of greater value in ordinary traffic; and (2) that public and railway offices refuse to give change when payment is made in paper. In this case the traveller should always be prepared to tender the precise sum. To provide for emergencies, he should of course also carry a reserve of silver.

The traveller should, before entering Italy, provide himself with *French Gold*, which he may procure in England, France, or Germany on more advantageous terms than in Italy. *Sovereigns* are received at the full value (25 fr. in silver, $25\frac{1}{2}$ — $26\frac{1}{2}$ fr. in paper) by the principal hotel-keepers in the more frequented districts. For the transport of large sums the 10 *l. circular notes* issued by the London bankers will be found convenient.

II. Period and Plan of Tour.

The season selected for a tour, and its duration, must of course depend on the traveller himself. As a general rule the spring and autumn months are the most favourable, especially September, when the heat of summer has considerably abated. Nice and the whole of the Riviera di Ponente, Pisa, and Venice afford the most sheltered quarters for the cold season. The height of summer can hardly be recommended for travelling. The scenery, indeed, is then in perfection, and the long days are hailed with satisfaction by the enterprising traveller; but the fierce rays of an Italian sun seldom fail to impair the physical and mental energies. This result is not occasioned so much by the intensity as by the protracted duration of the heat, the sky being frequently cloudless and not a drop of rain falling for several months in succession. The first showers which refresh the parched atmosphere in autumn generally, fall about the end of August.

III. Language.

The time and labour which the traveller has bestowed on the study of the Italian language at home will be amply repaid as he proceeds on his journey. It is by no means impossible to travel through Italy without an acquaintance with Italian or French, but in this case the traveller cannot conveniently deviate from the ordinary track, and is moreover invariably made to pay '*alla Inglese*' by hotel-keepers and others, i. e. considerably more than the ordinary prices. A knowledge of French is very useful, as the Italians are extremely partial to that language, and take every opportunity of speaking it. For those, however, who desire to confine their expenditure within the average limits, a slight acquaintance with the language of the country is indispensable. †

IV. Passports. Custom-house. Luggage.

On entering the kingdom of Italy, the traveller's passport is rarely demanded, but it is unwise not to be provided with one of these documents, as it may occasionally prove useful. Registered letters, for example, will not be delivered to strangers, unless they exhibit a passport to prove their identity.

The examination of luggage at the Italian custom-houses is generally lenient. Tobacco and cigars are the articles chiefly sought for. At the gates of most of the Italian towns a tax is levied on comestibles, but travellers' baggage is passed on a simple declaration that it contains no such articles.

The traveller is particularly cautioned against parting from his luggage where a frontier is to be crossed. Goods-agents will not be responsible for the damage, pilferage, custom-house examination, vexatious delays, and other annoyances to which the sender of luggage across a frontier is invariably exposed. It is therefore far preferable to have one's luggage safe in the railway-van or on the top of the diligence, even at the expense of a heavy payment for overweight, and to superintend its examination at the frontier in person.

† "*Baedeker's Manual of Conversation in four languages (English, French, German and Italian) with vocabulary, etc.*" (21st edit.) will be found serviceable for this purpose, and, with the addition of a pocket-dictionary, will enable the traveller to encounter the difficulties of the situation. A few brief remarks on the *pronunciation* may be made here for the benefit of those unacquainted with the language. *C* before *e* and *i* is pronounced like the English *ch*, *g* before *e* and *i* like *j*. Before other vowels *c* and *g* are hard. *Ch* and *gh*, which generally precede *e* or *i*, are hard; *sc* before *e* or *i* is pronounced like *sh*, *gn* and *gl* between vowels like *ny* and *ly*. In other respects the pronunciation of Italian more nearly resembles that of German than that of French or English. — In addressing persons of the educated classes '*lei*' with the 3rd pers. sing. should always be employed (addressing several at once, '*loro*' with the 3rd pers. pl.). '*Voi*' is used in addressing waiters, drivers, etc., '*tu*' by those only who are proficient in the language.

V. Public Safety. Mendicancy.

Italy is still sometimes regarded as the land of Fra Diavolo's and Rinaldo Rinaldini's, and the impression is fostered by tales of travellers and sensational letters to newspapers; but at the present day travelling in Northern and Central Italy is hardly attended with more hazard than in any of the more northern European countries.

Mendicancy, which was countenanced and encouraged under the old system of Italian politics, still continues to be one of those national nuisances to which the traveller must habituate himself. The system is energetically opposed by the new regime, but in Venetia and many of the smaller towns it prevails to the same extent as formerly. Begging in Italy is a regular trade. The best mode of getting rid of importunate applicants is to bestow a small donation, a supply of the smallest coin of the realm being kept ready for the purpose. A beggar, who on one occasion in return for a donation of 2 c. thanked the donor with the usual benedictions, was on another presented with 50 c., but this act of liberality, instead of being gratefully accepted, only called forth the remark in a half-offended tone: 'ma Signore è molto poco!' Those who have sufficient moral courage to abstain entirely from giving may either make a decided gesture of refusal, or dismiss the applicant with the words 'non c'è niente!'

VI. Intercourse with Italians.

With Italian sellers the pernicious custom of demanding considerably more than will ultimately be accepted is the almost invariable rule; but a knowledge of the custom, which is based entirely upon the presumed ignorance of one of the contracting parties, tends greatly to mitigate the evil.

Where tariffs and fixed charges exist, they should be carefully consulted; and when a certain average price is established by custom, the traveller should make a precise bargain with respect to the article to be bought or the service to be rendered, and never rely on the equity of the other party. The prices which are stated with all possible accuracy in the following pages will afford the traveller an idea of his approximate expenditure and often prove a safeguard against gross extortion.

Those individuals who appeal to the generosity of the stranger, or to their own honesty, or who, as rarely happens, are offended by the traveller's manifestation of distrust, may well be answered in the words of the proverb, '*patti chiari, amicizia lunga*'. The equanimity of the traveller's own temper will of course greatly assist him if involved in a dispute or a bargain, and no attention whatever should be paid to vehement gesticulations or an offensive demeanour. The slighter his knowledge of the Italian language, the

more careful should the traveller be not to involve himself in a war of words in which he is necessarily at a great disadvantage.

No weight should be attached to the representations of drivers, guides, etc. in matters in which they have an interest, and even the inhabitants of the place often appear to act in concert with them. It must, however, be admitted, that when the terms of a bargain are once adjusted, persons of this class are often more trustworthy than would be expected.

The traveller should always be abundantly supplied with copper coin in a country where trifling donations are in constant demand. Drivers, guides, porters, donkey-attendants, etc. invariably expect, and often demand as their right, a gratuity (*buona mano, mancia, da bere, bottiglia, caffè, fumata*) in addition to the hire agreed on, varying according to circumstances from 2—3 sous to a franc or more. The traveller need feel no scruple in limiting his donations to the smallest possible sums. Liberality frequently becomes a source of annoyance and embarrassment. Thus, if half-a-franc is bestowed where two sous would have sufficed, the fact speedily becomes known, and the donor is sure to be besieged by numerous other applicants whose demands it is impossible to satisfy.

The demeanour of the stranger towards the natives must be somewhat modified in accordance with the various parts of the country through which he travels. In Northern Italy, with the exception perhaps of Venice, he will find less necessity for distrust than farther southwards. As a rule, the inhabitants of this part of the country are polite and obliging, attempts at extortion are rarer than formerly, and fixed scales of charges at the hotels and shops are becoming more universal.

VII. Conveyances.

Railways. With regard to the facilities of communication now afforded by the railways in Italy the remarks already made (p. XI) may suffice. It may be added that the speed of the trains is generally very moderate.

The traveller should always, if possible, be prepared to pay the exact fare without requiring change, in addition to which a tax of 5 c. is levied on each ticket. In order to prevent over-charges or mistakes in the booking or transport of luggage, it is desirable that the traveller should beforehand know its approximate weight (1 kilogramme = $2\frac{1}{12}$ lb. Engl.).

The best time-tables are contained in the '*Guida orario ufficiale*' (see p. VI), with which the traveller should not fail to provide himself. ('*Si cambia convoglio*' means 'change carriages').

Steamboats. Tickets should be purchased by the traveller in person at the office of the company, and no attention paid to the proffered services of loiterers in the vicinity. The tickets of the

Messageries Maritimes are available for four months, and the voyage may be broken at discretion. The saloons and berths of the *first class* are comfortably fitted up, those of the *second* tolerably.

Luggage. First-class passengers are allowed 100 kilogr. (= 2 cwt.), second-class 60 kilogr. (= 133 lbs.); but articles not intended for the passenger's private use are prohibited.

Food of good quality and ample quantity is included in the first and second-class fares, the difference between that of the two classes being inconsiderable. Refreshments may of course be procured at other hours on payment.

Fees. The steward expects 1 fr. for a voyage of 12—24 hrs., or more if the passenger has made unusual demands upon his attention.

Embarkation. Passengers should be on board an hour before the advertised time of starting. The charges for conveyance to the steamboat (usually 1 fr. for each pers. with luggage) are fixed by tariff at all the sea-ports, and will be found in the Handbook. Passengers should therefore avoid all discussion on the subject with the boatmen, and simply direct them to row '*alla Bella Venezia*', or whatever the name of the vessel may be. On arriving at the vessel, payment should not be given to the boatman until the traveller and his luggage are safely deposited on deck.

Diligences in Italy generally belong to private companies, and travel with tolerable rapidity. Where several run in competition, the more expensive are to be preferred. As the carriages are often uncomfortable, and the company far from select, the coupé should if possible be secured, especially if ladies are of the party. Regular communication cannot be depended on, except on the principal routes. The importunities of the drivers at the end of each stage may be disregarded, but it is usual to give a fee of 2 soldi to the ostler who changes the horses.

The *Vetturini* who formerly afforded the only communication between many towns in Italy are now almost entirely superseded by diligences and railways, and the ordinary traveller will rarely come in contact with them. *One-horse carriages* may be hired almost everywhere for 80 c. or 1 fr. per Engl. M.

Prolonged *walking-tours* and fatiguing excursions, such as are undertaken in more northern climates, will be found wholly unsuitable to the Italian climate. Cool and clear weather should if possible be selected, and the sirocco carefully avoided. The height of summer is totally adverse to tours of this kind.

A *horse* (cavallo) or *donkey* (sommaro) may generally be hired at moderate cost, the difference of expense between them being inconsiderable. Riding will be found a pleasant mode of travelling when the beaten track of tourists is quitted, and especially in mountainous districts, where the attendant (pedone) acts both as a guide and as a servant for the time being.

VIII. Hotels.

The popular idea of cleanliness in Italy is in arrear of the age, dirt being perhaps neutralised in the opinion of the natives by the brilliancy of their climate. The traveller will not have much occasion for complaint in hotels and lodgings of the best class, but he must be prepared for privations if he deviates from the ordinary routes. Insect-powder (*polvere di Persia*, or *contro gli insetti*) or powdered camphor may be used as an antidote to the advances of nocturnal intruders. Mosquitoes (*zanzare*) are a source of great annoyance, and often suffering, during the autumn months. Windows should always be carefully closed before a light is introduced into the room. Light muslin curtains (*zanzarieri*) round the beds, masks for the face, and gloves are sometimes used to ward off the attacks of these pertinacious tormentors.

Good hotels of the first class, equal in comfort to those in other parts of Europe, and frequently kept by German or Swiss landlords, are always to be found at the most frequented places. Room 2½—5 fr., bougie 75 c.—1 fr., attendance 1 fr., table d'hôte 4 fr., and so on. Families, for whose reception the hotels are often specially fitted up, should make an agreement with the landlord with regard to pension (8—12 fr. each). French is spoken everywhere. Cuisine a mixture of French and Italian.

The second-class inns are thoroughly Italian, and rarely very clean or comfortable; charges about one-half the above; no table d'hôte, but a trattoria is generally connected with the house, where refreshments à la carte may be procured at any hour. These houses will often be found convenient and economical by the 'voyageur en garçon', but are of course rarely visited by ladies.

Hôtels Garnis are recommended to those whose stay extends to 10—14 days and upwards, as they afford greater quiet and independence than the ordinary hotels, and the charges are considerably more moderate. Attendance about ½ fr. per diem.

Lodgings, of various degrees of comfort, may also be procured for a prolonged residence. Here, too, a distinct agreement with regard to rent should be made beforehand. If a whole suite of apartments be hired, a written contract should be drawn up with the aid of some one acquainted with the language and customs of the place (e. g. a banker). For single travellers a verbal agreement as to attendance, linen, stoves and carpets in winter, receptacle for coal, etc., will generally suffice.

The following hints may be added for the benefit of the less experienced :

If a prolonged stay be made at a hotel, the bill should be demanded every three or four days, in order that errors, whether accidental or designed, may the more easily be detected. When the traveller contemplates starting at an early hour in the morning, the bill should be ob-

tained on the previous evening. It sometimes happens that the bill is withheld till the last moment, when the hurry and confusion render overcharges less liable to discovery.

The mental arithmetic of waiters is apt to be exceedingly faulty, their mistakes being rarely in favour of the traveller. A written enumeration of the items charged should therefore invariably be required, and accounts rejected in which '*colazione, pranzo, vino, caffè*, etc.' figure in the aggregate.

Information obtained from inferior waiters, commissionaires, and others of a kindred class can seldom be implicitly relied upon. Enquiries should be addressed to the landlords or head-waiters alone, and even their statements received with caution.

IX. Restaurants and Cafés.

Trattorie, or restaurants, are chiefly frequented by Italians and by travellers unaccompanied by ladies. Dinner may be obtained '*à la carte*' at any hour between 12 and 7 or 8 p. m., for $1\frac{1}{2}$ —3 fr. The waiters expect a gratuity of 2—4 soldi. The diner who desires to confine his expenses within reasonable limits should refrain from ordering dishes not comprised in the bill of fare. A late hour for the chief repast of the day should be selected in winter, in order that the daylight may be profitably employed, but an early dinner is preferable in summer when the midday heat precludes exertion. Importunities on the part of the waiters may be disposed of by the expression '*non seccarmi*'.

The following list comprises most of the ordinary dishes :

Zuppa, soup.

Consumè, broth or bouillon.

Santè or *minestra*, soup with green vegetables and bread.

Maccaroni al burro, with butter; *al pomi d'oro*, with tomatas.

Manso, boiled beef.

Fritto, fried meat.

Arrosto, roasted meat.

Bistecca, beefsteak.

Coscietto, loin.

Arrosto di vitello, or *dimongana*, roast veal.

Testa di vitello, calf's head.

Fegato di vitello, calf's liver.

Braccioletta di vitello, veal-cutlet.

Costoletta alla minuta, veal-cutlet with calf's ears and truffles.

Patate, potatoes.

Quaglia, quail.

Tordo, field-fare.

Gnocchi, small puddings.

Riso con piselli, rice-soup with peas.

Risotto, a species of rice pudding (rich).

Fave, beans.

Fagiuolini or *corneti*, French beans.

Mostarda, simple mustard.

Senape, hot mustard.

Ostriche, oysters (good in winter only).

Giardinetto, fruit-desert.

Crostata di frutti, fruit-tart.

Crostata di pasta sfoglia, a kind of pastry.

Fragole, strawberries.

Pera, pear.

Pomi, apples.

Persiche, peaches.

Uva, bunch of grapes.

Limone, lemon.

Lodola, lark.
Sfoglia, a kind of sole.
Principi alla tavola, hot relishes.
Pollo, fowl.
Gallinaccio, turkey.
Umida, meat with sauce.
Stufatino, ragout.
Erbe, vegetables.
Carciofi, artichokes.
Piselli, peas.
Lenticchie, lentils.
Cavoli fiori, cauliflower.

Portogallo, orange.
Finoocchio, root of fennel.
Pane francese, bread made with yeast (Italian made without).
Funghi, mushrooms (often too rich).
Presciutto, ham.
Salami, sausage.
Formaggio, cheese.
Vino nero, red wine; *bianco*, white; *asciutto*, dry; *dolce*, sweet; *nostrale*, table-wine.

Cafés are frequented for breakfast and lunch, and in the evening by numerous consumers of ices. *Caffè nero*, or coffee without milk, is generally drunk (20—30 c. per cup). *Caffè latte* is coffee mixed with milk before served (20—30 c.), *caffè e latte* is with the milk served separately (30—40 c.). *Mischio*, a mixture of coffee and chocolate (20—30 c.), is considered wholesome and nutritious. The usual viands for lunch are ham, sausages, cutlets, and eggs (*uova da bere*, soft; *toste*, hard; *uova al piatto*, fried).

Ices (*sorbetto* or *gelato*) of every possible variety are supplied at the *cafés* at 30—90 c. per portion; or a half-portion (*mezzo*) may be ordered. *Granita*, or half-frozen ice (*limonata*, of lemons; *aranciata*, of oranges), is much in vogue in the forenoon. The waiter (*bottega*), who expects a sou or more according to the amount of the payment, is occasionally inaccurate in changing money, if not narrowly watched. The principal Parisian newspapers are to be found at all the larger *cafés*, English rarely.

X. Churches, Theatres, Shops, etc.

Churches are open till noon, and generally again from 4 to 7 p. m. Visitors may inspect the works of art even during the hours of divine service, provided they move about noiselessly, and keep aloof from the altar where the clergy are officiating. The verger (*sagrestano*, or *nonzolo*) receives a fee of $\frac{1}{2}$ fr. or upwards, if his services are required.

Theatres. Performances in the large theatres begin at 8, and terminate at midnight or later, operas and ballets being exclusively performed. The first act of an opera is usually succeeded by a ballet of three acts or more. Verdi is the most popular composer. The pit (platea) is the usual resort of the men. A box (palco) must always be secured in advance. — A visit to the smaller theatres, where dramas and comedies are acted, is chiefly recommended for the sake of habituating the ear to the language. Performances in summer take place in the open air, in which case smoking is allowed. The charming comedies of Goldoni are still

among the most popular. The theatre is a favourite evening lounge of the Italians, who never observe strict silence during the performance of the music.

Shops rarely have fixed prices. As a rule two-thirds or three-quarters of the price demanded should be offered. The same rule applies to artisans, drivers, and others. '*Non volete?*' (then you will not?) is a remark which generally has the effect of bringing the matter to a speedy termination. Purchases should never be made by the traveller when accompanied by a *valet-de-place*. These individuals, by tacit agreement, receive from the seller at least 10 per cent of the purchase-money, a bonus which of course comes out of the pocket of the purchaser. This system of extortion is carried so far that, when a member of the above class observes a stranger enter a shop, he often presents himself at the door and afterwards claims his percentage under the pretext that by his recommendation the purchase has been made. In such cases it is by no means superfluous to call the attention of the shopkeeper to the imposition ('*non conosco quest' uomo*').

Valets de Place (*servitori di piazza*) may be hired at 5 fr. per day, the employer distinctly specifying beforehand the services to be rendered. They are generally trustworthy and respectable, but implicit reliance should not be placed on their statements respecting the places most worthy of a visit. These the traveller should ascertain from his guide-book or other source. Their services may always be dispensed with, unless time is very limited. Travellers are cautioned against employing the *sensali*, or commissionaires of inferior class, who pester the stranger with offers of every description. Their intervention invariably tends to increase prices, and is often productive of still more serious annoyances. This remark applies especially to villages and small towns, whether on or out of the regular track.

Cigars in Italy, as in France and Austria, are a monopoly of Government, ranging in price from 5 to 50 c.; those under 20—30 c. are scarcely smokable. Passers-by freely avail themselves of the light which burns in every cigar-shop, without making any purchase.

XI. Postal Arrangements.

The address of letters (whether '*poste restante*', Italian '*ferma in posta*', or to the traveller's hotel) should, as a rule, be in Italian or French, and written in a round and legible hand. Postage-stamps are sold at all the tobacco-shops. Letters to England cost 60 c., to France 40 c., Germany 40 c., Switzerland 30 c., Belgium 40 c., Holland (*viâ France*) 50 c., Denmark 50 c., Norway and Sweden 75 c., Russia (*viâ Austria*) 70 c., America (United-States) *viâ England* 80 c., *viâ France* 1 fr. 20 c.

Letters by town-post, 5 c. ; within the kingdom of Italy 20 c. prepaid, 30 c. unpaid.

Telegram of 20 words to England 9, N. Germany 6, S. Germany 4½, France 4, Switzerland 3, Austria 3—4, Belgium 5, Holland 5, Denmark 6½, Sweden 8, Norway 8½, America (10 words) 50 fr. — Within Italy 15 words 1 fr., if with extra speed 5 fr. ; each additional word 10 or 50 c. ; registered telegrams double.

XII. Calculation of Time.

The old Italian reckoning from 1 to 24 o'clock is now disused, except by the lower classes. Ave Maria, or sunset = 24, regulates all the other hours ; but to avoid too frequent change, the clocks are set about once a fortnight only. The ordinary reckoning of other nations is termed *ora francese*. The traveller will find little difficulty in employing the Italian reckoning should he have occasion to do so.

XIII. Climate. Mode of Living.

Travellers from the north must in some degree alter their mode of living while in Italy, without however implicitly adopting the Italian style. Strangers generally become unusually susceptible to cold in Italy, and should therefore be well supplied with warm clothing for the winter. Carpets and stoves, to the comforts of which the Italians generally appear indifferent, are indispensable in winter. A southern aspect is an absolute essential for the delicate, and highly desirable for the robust. Colds are most easily caught after sunset and in rainy weather. Even in summer it is a wise precaution not to wear very light clothing. Flannel is strongly recommended.

Exposure to the summer-sun should be avoided as much as possible. According to a Roman proverb, dogs and foreigners (Inglesi) alone walk in the sun, Christians in the shade. Umbrellas and coloured spectacles (grey, concave glasses to protect the whole eye are best) may be used with advantage when a walk in the sun is unavoidable. Repose during the hottest hours is advisable, and a siesta of moderate length refreshing. Windows should be closed at night.

English and German medical men are to be met with in the larger cities. The Italian therapeutic art does not enjoy a very high reputation in the rest of Europe. English or German chemists, where available, are recommended in preference to the Italian. It may, however, be sometimes wise to employ native skill in maladies arising from local causes.

XIV. Chronological Table of Recent Events.

1846. June 16. Election of Pius IX.
 1848. March 18. Insurrection at Milan.
 - 22. Charles Albert enters Milan.
 - 22. Republic proclaimed at Venice.
 May 15. Insurrection at Naples quelled by Ferdinand II. ('Re Bomba').
 - 29. Radetzky's victory at Curtatone.
 - 30. Radetzky defeated at Goito; capitulation of Peschiera.
 July 25. Radetzky's victory at Custoza.
 Aug. 6. Radetzky's victory at Milan.
 - 9. Armistice.
 Nov. 15. Murder of Count Rossi at Rome.
 - 25. Flight of the Pope to Gaeta.
 1849. Febr. 5. Republic proclaimed at Rome.
 - 17. Republic proclaimed in Tuscany, under Guerazzi.
 March 16. Charles Albert terminates the armistice (ten days' campaign).
 - 23. Radetzky's victory at Novara.
 - 24. Charles Albert abdicates (d. at Oporto on 26th July);
 accession of Victor Emmanuel II.
 - 26. Armistice; Alessandria occupied by the Austrians.
 - 31. Haynau conquers Brescia.
 April 5. Republic at Genoa overthrown by La Marmora.
 - 11. Reaction at Florence.
 - 30. Garibaldi defeats the French under Oudinot.
 May 11. Leghorn stormed by the Austrians.
 - 15. Subjugation of Sicily.
 - 16. Bologna stormed by the Austrians.
 July 4. Rome capitulates.
 Aug. 6. Peace concluded between Austria and Sardinia.
 - 22. Venice capitulates.
 1850. April 4. Pius IX. returns to Rome.
 1855. Sardinia takes part in the Crimean War.
 1856. Congress at Paris. Cavour raises the Italian question.
 1859. May 20. Battle of Montebello.
 June 4. Battle of Magenta.
 - 24. Battle of Solferino.
 July 11. Meeting of the emperors at Villafranca.
 Nov. 10. Peace of Zurich.
 1860. March 18. Annexation of the Emilia (Parma, Modena, Romagna).
 - 22. Annexation of Tuscany.
 - 24. Cession of Savoy and Nice.
 May 11. Garibaldi lands at Marsala.
 - 27. Taking of Palermo.
 July 20. Battle of Melazzo.
 Sept. 7. Garibaldi enters Naples.
 - 18. Battle of Castellidardo.
 - 29. Ancona capitulates.
 Oct. 1. Battle of the Volturmo.
 - 21. Plebiscite at Naples.
 Dec. 17. Annexation of the principalities, Umbria, and the two Sicilies.
 1861. Febr. 13. Gaeta capitulates after a four months' siege.
 March 17. Victor Emmanuel assumes the title of king of Italy.
 1864. Sept. 15. Convention between France and Italy.
 1866. June 20. Battle of Custoza.
 July 5. Cession of Venetia.
 - 20. Naval battle of Lissa.
 1867. Nov. 3. Battle of Mentana.
 1870. Sept. 12. Occupation of the States of the Church by Italian troops.
 - 20. Occupation of Rome.

Italian Art.

An Historical Sketch by Professor A. Springer.

One of the primary objects of the enlightened traveller in Italy is usually to form some acquaintance with its treasures of art. Even those whose ordinary vocations are of the most prosaic nature unconsciously become admirers of poetry and art in Italy. The traveller here finds them so interwoven with scenes of everyday life, that he encounters their impress at every step, and involuntarily becomes susceptible to their influence. A single visit can hardly suffice to enable any one to acquire a just appreciation of the numerous works of art he meets with in the course of his tour, nor can a guide-book teach him to fathom the mysterious depths of Italian creative genius, the past history of which is particularly attractive; but the perusal of a few remarks on this subject will be found materially to enhance the pleasure and facilitate the researches of even the most unpretending lover of art. Works of the highest class, the most perfect creations of genius, lose nothing of their charm by being pointed out as specimens of the best period of art; while those of inferior merit are invested with far higher interest when they are shown to be necessary links in the chain of development, and when, on comparison with earlier or later works, their relative defects or superiority are recognised. The following observations, therefore, can hardly be deemed out of place in a work designed to aid the traveller in deriving the greatest possible amount of enjoyment and instruction from his sojourn in Italy.

The two great epochs in the history of art which principally arrest the attention are those of classic antiquity, and of the 16th century, the culminating period of the so-called Renaissance. The intervening space of more than a thousand years is usually, with much unfairness, almost entirely ignored; for this interval not only continues to exhibit vestiges of the first epoch, but gradually paves the way for the second. It is a common error to suppose that in Italy alone the character of ancient art can be thoroughly appreciated. This idea dates from the period when no precise distinction was made between Greek and Roman art, when the connection of the former with a particular land and nation, and the tendency of the latter to pursue an independent course were alike overlooked. Now, however, that we are acquainted with more numerous Greek originals, and have acquired a

deeper insight into the development of Hellenic art, an indiscriminate confusion of Greek and Roman styles is no longer to be apprehended. We are now well aware that the highest perfection of ancient architecture is visible in the Hellenic temple alone. The Doric order, in which majestic gravity is expressed by massive proportions and symmetrical decoration, and the Ionic structure, with its lighter and more graceful character, exhibit a creative spirit entirely different from that manifested in the sumptuous Roman edifices. Again, the most valuable collection of ancient sculptures in Italy is incapable of affording so admirable an insight into the development of Greek art as the sculptures of the Parthenon and other fragments of Greek temple-architecture preserved in the British Museum. But, while instruction is afforded more abundantly by other than Italian sources, ancient art is perhaps thoroughly admired in Italy alone, where works of art encounter the eye with more appropriate adjuncts, and where climate, scenery, and people materially contribute to intensify their impressiveness. As long as a visit to Greece and Asia Minor is within the reach of comparatively few travellers, a sojourn in Italy may be recommended as best calculated to afford instruction with respect to the growth of ancient art. An additional facility, moreover, is afforded by the circumstance, that in accordance with an admirable custom of classic antiquity the once perfected type of a plastic figure was not again arbitrarily abandoned, but rigidly adhered to, and continually reproduced. Thus in numerous cases, where the more ancient Greek original had been lost, it was preserved in subsequent copies; and even in the works of the Roman imperial age Hellenic creative talent is still reflected.

The non-scientific traveller will hardly be disposed to devote much of his attention to the works of the earliest dawn of art, to the so-called Cyclopean walls, constructed of polygonal blocks of stone (as those of Pyrgi, Cosa, Saturnia, but more commonly met with in Lower Italy), or to the artistic progress of the mysterious Etruscan nation (manifested in their tombs, cinerary urns, implements of metal, and mural paintings); but the eye will not fail to rest with interest upon their magnificent golden ornaments, their beautiful designs engraved on metal (bronze-mirrors; the finest engraved design handed down by antiquity is on the Ficoronian cista in the Museo Kircheriano at Rome), and their numerous painted vases. The latter not only disclose to the observer a wide sphere of ancient artistic ideas, and prove how intimately a love of the beautiful and graceful was associated with the pursuit of a mere trade, but at the same time present one of the earliest instances of artistic industry. Although most of these vases were discovered in Etruscan tombs, they are not all of Italian workmanship, for many of them were imported from Greece, where they were systematically manufactured, originally

perhaps at Corinth, and subsequently at Athens (vases with red figures).

The artistic dependence of ancient Italy on Greece was not confined to this single, and comparatively subordinate branch of art, but gradually extended to every other department, including architecture and sculpture. This supremacy of Greek intellect in Italy was established in a twofold manner. In the first place Greek colonists introduced their ancient native style into their new homes. This is proved by the existence of several Doric temples in Sicily, such as those of Selinunto (but not all dating from the same period), and the ruined temples at Syracuse, Girgenti, and Segesta. On the mainland the so-called Temple of Neptune at Pæstum, as well as the ruins at Metapontum, are striking examples of the fully developed elegance and grandeur of the Doric order. But, in the second place, the art of the Greeks did not attain its universal supremacy in Italy till a later period, when Hellas, nationally ruined, had learned to obey the dictates of her mighty conqueror, and the Romans began to combine with their political superiority the refinements of more advanced culture. The ancient scenes of artistic activity in Greece (Athens for example) became re-peopled at the cost of Rome; Greek works of art and Greek artists were introduced into Italy; and ostentatious pride in the magnificence of booty acquired by victory led by an easy transition to a taste for such objects. To surround themselves with artistic decoration thus gradually became the universal custom of the Romans, and the foundation of public monuments came to be regarded as an indispensable duty of government.

Although the Roman works of art of the imperial epoch are deficient in originality compared with the Greek, yet their authors never degenerate into mere copyists, or entirely renounce independent effort. This remark applies especially to their ARCHITECTURE. Independently of the Greeks, the ancient Italian nations, and with them the Romans, had acquired a knowledge of stone-cutting, and discovered the method of constructing arches and vaulting. With this technically and scientifically important art they aimed at combining Greek forms, the column supporting the entablature. The sphere of architecture was then gradually extended. One of the chief requirements was now to construct edifices with spacious interiors, and several storeys in height. No precise model was afforded by Greek architecture, and yet the current Greek forms appeared too beautiful to be lightly disregarded. The Romans therefore preferred to combine them with the arch-principle, and apply this combination to their new architectural designs. The individuality of the Greek orders, and their originally unalterable coherence were thereby sacrificed, and divested of much of their importance; that which once possessed a definite organic significance frequently assumed a superficial and decorative charac-

ter; but the aggregate effect is always imposing, the skill in blending contrasts, and the directing taste admirable. The lofty gravity of the Doric† style must not be sought for at Rome. The Doric column in the hands of Roman architects lost the finest features of its original character, and was at length entirely disused. The Ionic column also, and corresponding entablature, were regarded with less favour than those of the Corinthian order, the sumptuousness of which was more congenial to the artistic taste of the Romans. As the column in Roman architecture was no longer destined exclusively to support a superstructure, but formed a projecting portion of the wall, or was of a purely ornamental character, the most ornate forms were the most sought after. The graceful Corinthian capital, consisting of slightly drooping acanthus-leaves, was at length regarded as insufficiently enriched, and was superseded by the so-called Roman capital (first used in the arch of Titus), a union of the Corinthian and Ionic. An impartial judgment respecting Roman architecture cannot, however, be formed from a minute inspection of the individual columns,

† Those unacquainted with architecture will easily learn to distinguish the different Greek styles. In the Doric the shafts of the columns (without bases) rest immediately on the common pavement, in the Ionic they are separated from it by bases. The flutings of the Doric column immediately adjoin each other, being separated by a sharp ridge, while those of the Ionic are disposed in pairs, separated by broad unfluted intervening spaces. The Doric capital, expanding towards the summit, somewhat resembles a crown of leaves, and was in fact originally adorned with painted representations of wreaths; the Ionic capital is distinguished by the volutes (or scrolls) projecting on either side, which may be regarded rather as an appropriate covering of the capital than as the capital itself. The entablature over the columns begins in the Doric style with the simple, in the Ionic with the threefold architrave; above which in the Doric order are the metopes (originally openings, subsequently receding panels) and triglyphs (tablets with two angular channels in front, and a half channel at each end, resembling extremities of beams), and in the Ionic the frieze with its sculptured enrichments. In the temples of both orders the front culminates in a pediment. The so-called Tuscan, or early Italian column, approaching most nearly to the Doric, exhibits no decided distinctive marks; the Corinthian, with the rich capital formed of acanthus-leaves, is essentially of a decorative character only. The following technical terms should also be observed. Temples in which the columns are on both sides enclosed by the projecting walls are termed 'in antis' (antæ = end-pilasters); those which have one extremity only adorned by columns, prostyle; those with an additional pediment in the rear, supported by columns, amphiprostyle; those entirely surrounded by columns, peripteral. In some temples it was imperative that the image of the god erected in the cella should be exposed to the rays of the sun. In this case an aperture was left in the ceiling and roof, and such temples were termed hypæthral. Temples are also named tetrastyle, hexastyle, octastyle, etc. according to the number of columns at each end. — A most attractive study is that of architectural mouldings and enrichments, and of those constituent members which indicate superincumbent weight, or a free and independent existence. Research in these matters will enable the traveller more fully to appreciate the strict harmony of ancient architecture.

nor is the highest rank in importance to be assigned to the Roman temples, which, owing to the different (projecting) construction of their roofs, are excluded from comparison with the Greek. Attention must be directed to the several-storeyed structures, in which the tasteful ascending gradation of the component parts, from the more massive (Doric) to the lighter (Corinthian), chiefly arrests the eye; and the vast and artistically vaulted interiors, as well as the structures of a merely decorative description, must also be examined, in order that the chief merits of Roman art may be understood. In the use of columns in front of closed walls (e. g. as members of a façade), in the construction of domes above circular interiors, and of cylindrical and groined vaulting over oblong spaces, the Roman edifices have served as models to posterity, and the imitations have often fallen short of the originals. No dome-building has yet been erected which will bear comparison with the simple and strikingly effective Pantheon, which originally belonged to the *Thermæ* of Agrippa; nor does there exist any edifice so sumptuous, with so varied an aggregate of structures, and yet so harmonious and monumental in character, as the *Thermæ* of Caracalla and Diocletian must once have been. Boldness of design, skill in execution, accurate estimation of resources, consistent prosecution of the object in view, and practical utility combined with splendour characterise most of the Roman fabrics, whether destined for public business like the basilicas of the fora, to gratify the popular love of pageantry like the amphitheatres, theatres, and circuses, to commemorate the achievements of the living by means of triumphal arches, or to perpetuate the memory of the dead by monumental tombs. Finally it is worthy of note that architecture resisted degradation longer than any other art, and does not betray palpable signs of declension until the beginning of the 4th century, after having attained its culminating point under the Flavii, considerably earlier.

The history of the art of SCULPTURE among the Romans, which never evidenced their national greatness in the same degree as architecture, is of briefer duration. Two different methods of investigation may here be pursued. Those who possess sufficient preliminary information, and do not shrink from an arduous although interesting task, should examine the numerous statues of gods and heroes copied from Greek models, of which we possess written records, and compare them with the descriptions. In the statue of Zeus from the house of the Verospi, and in the bust of Otricoli (Vatican), the lineaments of the Olympic Zeus created by Phidias will be sought for, in the statues of Hercules their derivation from the ideal of Lysippus, in the Juno Ludovisi, and the other head of Hera in the Museum at Naples, their descent from the Juno of Polycletes; while the dis-

cus-throwers of Myron, the Amazons of Phidias, Otesilaus, etc., the Ares and Apollo of Scopas, the statues of Venus by Praxiteles and others will be recognised in their imitations and slightly varying copies. By these means a correct judgment will be formed with regard to the position of the individual work in the development of ancient art, and the relation of the later sculpture of the Romans to that of the earlier Greeks will be clearly understood. By means of this systematic criticism the science of archæology has of late years led to most interesting results; it has proved that a series of Greek works, once regarded as irrecoverably lost, still survive in their copies, and it has correctly explained other misinterpreted sculptures (e. g. the Apollo Belvedere). The amateur, however, will probably prefer to adhere to the course which was formerly pursued by the scientific, and be satisfied with contemplating the mere artistic beauty of the sculptures, irrespective of their historical significance. This æsthetic mode of investigation is justified by the fact that the sculpture of antiquity presents to the eye a harmonious whole, in which the same principles and the same tendency of imagination almost invariably recur. Strongly marked as the distinction is between Greek and Roman views of art, and between the earlier and later development of the art of sculpture, yet the existence of numerous common elements, and the voluntary subordination of the later artists to the once established types cannot be disputed. This will be rendered clearer by an illustration. A universally predominant ideal of the Madonna, on which the images of mediæval and modern art are based, cannot possibly be discovered. Between the Madonnas of Raphael, and Our Lady of the old German and Dutch schools, not the faintest resemblance can be traced; were the former lost, their character could never be divined from the latter. In ancient art, on the contrary, the image of a god, even of the later Roman period, continues to exhibit the distinctive character of the original ideal, and often serves admirably to throw light upon defects in the earlier images; moreover every plastic work of antiquity, whether remote or more recent, faithfully embodies for us the precepts of sculpture, and teaches us the treatment of the nude, the disposition of drapery, and the just standard of expression and movement. Whether archæological or æsthetical interest be placed in the foreground, opportunities will always present themselves for an examination of the characteristic features of Roman sculpture. This art developed itself most freely between the reigns of Augustus and Hadrian, flourishing contemporaneously with the most brilliant period of the Empire, and constituting its artistic adornment. Aptitude in imparting a living and attractive character to allegorical representations, as is well exemplified by the charming group of the Nile (Vatican), is not to be regarded as a peculiar feature of Roman art so much as the strikingly individual expressed in

portrait-busts and statues, and the realistic element from which the creation of historical reliefs has emanated. Specimens of this faithful and detailed historical representation, which however occasionally deviates from the plastic standard, are afforded by the triumphal arches of Titus and Constantine (reliefs partly transferred from the arch of Trajan), and the columns of Trajan and Marcus Aurelius. As late as the time of Hadrian a new ideal was sought in Antinous, but after that period the art rapidly declined, although even down to the latest era of the Empire great technical skill was still frequently exhibited. The most interesting of these later works are sarcophagus-sculptures, owing to their almost encyclopædic richness in representations, and the extensive sphere of ideas which they embrace. They formed the principal school of art for subsequent generations, and are therefore of great historical importance; but the same cannot be said of the later monumental architecture, although it now exhibits the most diversified and attractive picture of the artistic life of antiquity. The ruins of Herculaneum and Pompeii prove more forcibly than any record, how universally art was applied in the ancient world, and how even the humblest implements were ennobled by artistic forms; they form an inexhaustible mine of decorative enrichments, and refute the prevailing idea that an entirely subordinate rank is to be assigned to ancient painting. As they were not rescued from oblivion till the 18th century, they exercised no influence on the art of the middle ages or the Renaissance; but, on the other hand, we no longer possess the decorative paintings of the Roman Thermæ, which so powerfully influenced the artistic imagination as lately as the 16th century.

In the 4th century the heathen world, which had long been in a tottering condition, at length became Christianised, and a new period of art began. This is sometimes erroneously regarded as the result of a forcible rupture from the ancient Roman art, and a sudden and spontaneous invention of a new style. But the eye and the hand adhere to custom more tenaciously than the mind. While new ideas, and altered views of the character of the Deity and the destination of man were entertained, the wonted forms were still necessarily employed in the expression of these thoughts. Moreover the heathen sovereigns had by no means been unremittingly hostile to Christianity (the most bitter persecutions did not take place till the 3rd century), and the new doctrines were permitted to expand, take deeper root, and organise themselves in the midst of heathen society. The consequence was, that the transition from heathen to Christian ideas of art was a gradual one, and that in point of form early Christian art continued to prosecute the tasks of the ancient. The best proof of this is afforded by the paintings of the Roman Catacombs. These, forming as it were a subterranean belt around the city, were by no means originally the

secret and anxiously concealed places of refuge of the primitive Christians, but constituted their legally recognised, publicly accessible burial-places (e. g. the catacombs of Nicomedes and of Fl. Domitilla), and were not enveloped in intentional obscurity until the periodically recurring persecutions of the 3rd century. Reared in the midst of the customs of heathen Rome, the Christian community perceived no necessity to deviate from the artistic principles of antiquity. In the embellishment of the catacombs they adhered to the decorative forms handed down by their ancestors; and in design, choice of colour, grouping of figures, and treatment of subject, they were entirely guided by the customary rules. The earlier the date of the paintings in the catacombs, the more nearly they approach the ancient forms. Even the sarcophagus-sculptures of the 4th and 5th centuries differ in purport only, and not in technical treatment, from the type exhibited in the tomb-reliefs of heathen Rome. Five centuries elapsed before a new artistic style was awakened in the pictorial, and the greatly neglected plastic arts. Meanwhile architecture had developed itself commensurately with the requirements of Christian worship, and, in connection with the new modes of building, painting acquired a different character.

The term **BASILICA-STYLE** is often employed to designate early Christian architecture down to the 10th century. The name is of great antiquity, but it is a mistake to suppose that the early Christian basilicas possessed anything beyond the mere name in common with those of the Roman fora. The latter structures, which are proved to have existed in most of the towns of the Roman empire, and served as courts of judicature and public assembly-halls, differ essentially in their origin and form from those of the Christian church. The forensic basilicas were neither fitted up for the purposes of Christian worship, nor did they serve as models for the construction of Christian churches. The latter are rather to be regarded as extensions of the private dwelling-houses of the Romans, where the first assemblies of the community were held, and the component parts of which were reproduced in ecclesiastical edifices. The most faithful representative now extant of the architectural character and internal arrangements of an early Christian basilica is the church of S. Clemente at Rome. A small portico borne by columns leads to the anterior court (atrium), surrounded by colonnades and provided with a fountain (cantharus) in the centre; the eastern colonnade is the approach to the interior of the church, which usually consisted of a nave and two aisles, the latter lower than the former, and separated from it by two rows of columns, the whole terminating in a semicircle (apsis). In front of the apse there was sometimes a transverse space (transept); the altar, surmounted by a columnar structure, occupied a detached position in the apse; the space in front of it, bounded by cancelli

or railings, was destined for the choir of officiating priests, and contained the two pulpits (ambones) where the gospel and epistles were read. Unlike the ancient temples, the early Christian basilicas exhibit a neglect of external architecture, the chief importance being attached to the interior, the decorations of which, however, especially in early mediæval times, were often procured by plundering the ancient Roman edifices, and transferring them to the churches with little regard to harmony of style and material. Thus the churches of S. Maria in Trastevere and S. Lorenzo fuori le Mura each possess columns of entirely different workmanship and materials. Other instances of a similar transference of columns are afforded by the churches of S. Sabina, S. Maria Maggiore, etc. The most appropriate ornaments of the churches were the metallic objects, such as crosses and lustres, and the tapestry bestowed on them by papal piety; while the chief decoration of the walls consisted of mosaics, especially those covering the background of the apse and the (triumphal) arch which separates the apse from the nave. The mosaics, as far at least as the material was concerned, were of a sterling monumental character, and contributed to give rise to a new style of pictorial art; in them ancient tradition was for the first time abandoned, and the harsh and austere style erroneously termed Byzantine gradually introduced. Some of the earliest mosaics (composed of fragments of glass) are in the church of S. Pudenziana, dating, like those of S. Costanza and the Baptistery of Naples, from the 4th century, while those of S. Maria Maggiore and S. Sabina belong to the 5th. The mosaics in the church of SS. Cosma e Damiano in the Forum (date 526—530) are regarded as the finest compositions of the kind.

Christian art originated at Rome, but its development was actively promoted in other Italian districts, especially at Ravenna, where during the Ostrogothic supremacy (493—552), as well as under the succeeding Byzantine empire, architecture was zealously cultivated. The basilica-type was there more highly matured, the external architecture enlivened by low arches and projecting buttresses, and the capitals of the columns in the interior appropriately moulded with reference to the superincumbent arches. At Ravenna the occidental style also appears in combination with the oriental, and the church of S. Vitale (dating from 547) may be regarded as a fine example of a Byzantine structure. The term 'BYZANTINE' is often totally misapplied. Every work of the so-called dark centuries of the middle ages, everything in architecture that intervenes between the ancient and the Gothic, everything in painting which repels by its uncouth, ill-proportioned forms, is apt to be termed Byzantine; and it is commonly supposed that the practice of art in Italy was entrusted exclusively to Byzantine hands from the fall of the Western Empire to an advanced period of the 13th century. This belief in the universal

and unqualified prevalence of the Byzantine style, as well as the idea that it is invariably of a clumsy and lifeless character, is entirely unfounded. The forms of Byzantine architecture are at least strongly and clearly defined. While the basilica is a long-extended hall, over which the eye is compelled to range until it finds a natural resting-place in the recess of the apse, every Byzantine structure may be circumscribed with a curved line. The aisles, which in the basilica run parallel with the nave, degenerate in the Byzantine style to narrow and insignificant passages; the apse loses its intimate connection with the nave, being separated from it; the most conspicuous feature in the building consists of the central square space, bounded by four massive pillars which support the dome. These are the essential characteristics of the Byzantine style, which culminates in the magnificent church of S. Sophia, and prevails throughout oriental Christendom, but in the West, including Italy, only occurs sporadically. With the exception of the churches of S. Vitale at Ravenna, and St. Mark at Venice, the edifices of Lower Italy alone show a frequent application of this style. When baptisteries and mortuary chapels are styled Byzantine on account of their circular form, this is no more justifiable than the popular classification of the whale among fishes. External points of resemblance must not be confounded with fundamental relationship.

The Byzantine imagination does not appear to have exercised a greater influence on the growth of other branches of Italian art than on architecture. A brisk traffic in works of art was carried on by Venice, Amalfi, etc. between the Levant and Italy; the position of Constantinople resembled that of the modern Lyons; silk wares, tapestry, and jewellery were most highly valued when imported from the Eastern metropolis. Byzantine artists were always welcome visitors to Italy, Italian connoisseurs ordered works to be executed at Constantinople, chiefly those in metal, and the superiority of Byzantine workmanship was universally acknowledged. All this, however, does not justify the opinion that Italian art was entirely subordinate to Byzantine. In the main, notwithstanding various external influences, it underwent an independent and unbiassed development, and never entirely abandoned its ancient principles. A considerable interval indeed elapsed before the fusion of the original inhabitants with the early mediæval immigrants was complete, before the aggregate of different tribes, languages, customs, and ideas became blended into a single nationality, and before the people attained sufficient concentration and independence of spirit to devote themselves successfully to the cultivation of art. Unproductive in the province of art as this early period is, yet an entire departure from native tradition, or a serious conflict of the latter with extraneous innovation never took place. It may be

admitted, that in the massive columns and cumbrous capitals of the churches of Upper Italy, and in the art of vaulting which was developed here at an early period, symptoms of the Germanic character of the inhabitants are manifested, and that in the Lower Italian and especially Sicilian structures, traces of Arabian and Norman influence are unmistakable. The pointed arches of the cathedral of Amalfi, and those in the cloisters of the monastery-church of Ravello, the interior of the Cappella Palatina at Palermo, etc. point to Arabian models; whereas the façades of the churches at Cefalu and Monreale, and the enrichments of their portals recall Norman types. In the essentials, however, the foreigners continue to be the recipients; the might of ancient tradition, and the national idea of form could not be repressed or superseded. About the middle of the 11th century a zealous and promising artistic movement took place in Italy, and the seeds were sown which three or four centuries later yielded so luxuriant a growth. As yet nothing was matured, nothing completed, the aim was obscure, the resources insufficient; meanwhile architecture alone satisfied artistic requirements, the attempts at painting and sculpture being barbarous in the extreme; these, however, were the germs of the subsequent development of art observable as early as the 11th and 12th centuries. This has been aptly designated the Romanesque period, and the then prevalent forms of art the ROMANESQUE STYLE. As the Romance languages, notwithstanding alterations, additions, and corruptions, maintain their relation of daughtership to the language of the Romans, so Romanesque art, in spite of its rude and barbarous aspect, reveals its immediate descent from the art of that people. The Tuscan towns were the principal scene of the prosecution of mediæval art. There an industrial population gradually arose, treasures of commerce were collected, independent views of life were acquired in active party-conflicts, loftier common interests became interwoven with those of private life, and education entered a broader and more enlightened track; and thus a taste for art also was awakened, and æsthetic perception developed itself. When Italian architecture of the Romanesque period is examined, the difference between its character and that of contemporaneous northern works is at once apparent. In the latter the principal aim is perfection in the construction of vaulting. French, English, and German churches are unquestionably the more organically conceived, the individual parts are more inseparable and more appropriately arranged. But the subordination of all other aims to that of the secure and accurate formation of the vaulting does not admit of an unrestrained manifestation of the sense of form. The columns are apt to be heavy, symmetry and harmony in the constituent members to be disregarded. On Italian soil new architectural ideas are rarely found, constructive boldness not being here the chief object; on the

other hand, the decorative arrangements are richer and more grateful, the sense of rhythm and symmetry more pronounced. The cathedral of Pisa, founded as early as the 11th century, or the church of S. Miniato near Florence, dating from the 12th, may be taken as an example of this. The interior with its rows of columns, the mouldings throughout, and the flat ceiling recall the basilica-type; while the exterior, especially the façade destitute of tower, with the small arcades one above the other, and the variegated colours of the layers of stone, present an appearance of decorative pomp. But the construction and decoration of the walls already evince a taste for the elegant proportions which we admire in later Italian structures; the formation of the capitals, and the design of the outlines prove that the precepts of antiquity were not entirely forgotten. In the Baptistery of Florence (S. Giovanni) a definite Roman structure (the Pantheon) has even been imitated. A peculiar conservative spirit pervades the mediæval architecture of Italy; artists do not aim at an unknown and remote object; the ideal which they have in view, although perhaps instinctively only, lies in the past; to conjure up this and bring about a Renaissance of the antique appears to be the goal of their aspirations. They apply themselves to their task with calmness and concentration, they indulge in no bold or novel schemes, but are content to display their love of form in the execution of detail. What architecture as a whole loses in historical attraction is compensated for by the beauty of the individual edifices. While the North possesses structures of greater importance in the history of the development of art, Italy boasts of a far greater number of pleasing works.

The position occupied by Italy with regard to Gothic architecture is thus rendered obvious. She could not entirely ignore its influence, although incapable of according an unconditional reception to this, the highest development of vault-architecture. Gothic was introduced into Italy in a mature and perfected condition. It did not of necessity, as in France, develop itself from the earlier (Romanesque) style, its progress cannot be traced step by step; it was imported by foreign architects (practised at Assisi by the German master Jacob), and adopted as being in consonance with the tendency of the age; it found numerous admirers among the mendicant orders of monks and the humbler classes of citizens, but could never quite disengage itself from Italianising influences. It was so far transformed that the constructive constituents of Gothic are degraded to a decorative office, and the national taste thus became reconciled to it. The cathedral of Milan cannot be regarded as a fair specimen of Italian Gothic, but this style must rather be sought for in the mediæval cathedrals of Florence, Siena, Orvieto, and in numerous secular edifices, such as the loggia of the Lanzi at Florence, and the communal palaces of mediæval Italian

towns. An acquaintance with true Gothic construction, so contracted notwithstanding all its apparent richness, so exclusively adapted to practical requirements, can certainly not be acquired from these cathedrals. The spacious interior, inviting, as it were, to calm enjoyment, while the cathedrals of the north appear to call forth a sentiment of longing, the predominance of horizontal lines, the playful application of pointed arches and gables, of finials, canopies, etc., prove that an organic coherence of the different architectural distinguishing members was here but little regarded. The characteristics of Gothic architecture, the towers immediately connected with the façade, and the prominent flying buttresses are frequently wanting in Italian Gothic edifices, — whether to their disadvantage, it may be doubted. It is not the sumptuousness of the materials which disposes the spectator to pronounce a lenient judgment, but a feeling that Italian architects pursued the only course by which the Gothic style could be reconciled with the atmosphere and light, the climate and natural features of Italy. Gothic lost much of its peculiar character in Italy, but by these deviations from the customary type it there became capable of being nationalised, especially as at the same period the other branches of art also aimed at a greater degree of nationality, and entered into a new combination with the fundamental trait of the Italian character, that of retrospective adherence to the antique. The apparently sudden and unprepared-for revival of ancient ideals in the 13th century is one of the most interesting phenomena in the history of art. The Italians themselves could only account for this by attributing it to chance. The popular story was that the sculptor Niccolò Pisano was induced by an inspection of ancient sarcophagi to exchange the prevailing style for the ancient. We are, however, in a position to trace the course pursued by Italian sculpture more precisely; we conjecture that Nicholas of Pisa was stimulated by the example of Lower Italy, where during the Hohenstaufen sway a golden era of civilisation was developed; and we know that this inclination towards antiquity was by no means confined to Italy, but was equally active at an even earlier period in the North (e. g. in the ancient district of Saxony). We admit, however, that Niccolò Pisano's influence was instrumental in inaugurating a new epoch in the development of Italian imagination. His sculptures on the pulpits in the Baptistery of Pisa and the Cathedral of Siena introduce us at once into a new world. It is not merely their obvious resemblance to the works of antiquity that arrests the eye; a still higher interest is awakened by their peculiarly fresh and lifelike tone, indicating the enthusiastic concentration with which the master devoted himself to his task. During the succeeding period (Pisan School) ancient characteristics were placed in the background, and importance was attached solely to life and expression (e. g. reliefs on the façade of the

Cathedral at Orvieto). Artists now began to impart to their compositions the impress of their own peculiar views and the public taste for poetry, which had already strongly manifested itself, was now succeeded by a love of art also. From this period (14th century) therefore the Italians date the origin of their modern art. Contemporaneous writers who observed the change of views, the revolution in sense of form, and the superiority of the more recent works in life and expression, warmly extolled their authors, and zealously proclaimed how greatly they surpassed their ancestors. But succeeding generations began to lose sight of this connection between ancient and modern art. A mere anecdote was deemed sufficient to connect Giotto di Bondone (1276—1336), the father of modern Italian art, with Giovanni Cimabue, the most celebrated representative of the earlier style (Cimabue is said to have watched Giotto, when as a shepherd-boy relieving the monotony of his office by tracing the outlines of his sheep in the sand, and to have received him as a pupil in consequence). But it was forgotten that a revolution in artistic ideas and forms had taken place at Rome and Siena still earlier than at Florence, that both Cimabue and his pupil Giotto had numerous professional brethren, and that the composition of mosaics, as well as mural and panel-painting, was still successfully practised. Subsequent investigation has rectified these errors, pointed out the Roman and Tuscan mosaics as works of the transition-period, and restored the Sienese master Duccio, who was remarkable for his sense of the beautiful and the expressiveness of his figures, to his merited rank. Giotto, however, is fully entitled to rank in the highest class. The amateur, who before entering Italy has become acquainted with Giotto from insignificant panel-pictures only, often arbitrarily attributed to this master, and even in Italy itself encounters little else than obliquely drawn eyes, clumsy features, and cumbrous masses of drapery as characteristics of his style, will regard Giotto's reputation as ill-founded. He will be at a loss to comprehend why Giotto is regarded as the inaugurator of a new era of art, and why the name of the old Florentine master is only second in popularity to that of Raphael himself. The fact is, Giotto's celebrity is not due to any single perfect work of art. His indefatigable energy in different spheres of art, the enthusiasm which he kindled in every direction, and the development for which he paved the way, must be taken into consideration, in order that his place in history may be understood. Even when, in consonance with the poetical sentiments of his age, he embodies allegorical conceptions, as poverty, chastity, obedience, or displays to us a ship as an emblem of the Church of Christ, he shows a masterly acquaintance with the art of converting what is perhaps in itself an ungrateful idea into a speaking, life-like scene. Giotto is an adept in narration, in imparting a faithful reality to

his compositions. The individual figures in his pictures may fail to satisfy the expectations, and even earlier masters, such as Duccio, may have surpassed him in execution, but intelligibility of movement and dramatic effect were first naturalised in art by Giotto. This is partly attributable to the luminous colouring employed by him instead of the dark and heavy tones of his predecessors, enabling him to impart the proper expression to his artistic and novel conceptions. On these grounds therefore Giotto, so versatile and so active in the most extended spheres, was accounted the purest type of his century, and succeeding generations founded a regular school of art in his name. As in the case of all the earlier Italian painters, so in that of Giotto and his successors, an opinion of their true merits can be formed from their mural paintings alone. The intimate connection of the picture with the architecture, of which it constituted the living ornament, compelled artists to study the rules of symmetry and harmonious composition, developed their sense of style, and, as extensive spaces were placed at their disposal, admitted of broad and unshackled delineation. Almost every church in Florence boasted of specimens of art in the style of Giotto, almost every town in Central Italy during the 14th century practised some branch of art akin to Giotto's. The most valuable works of this style are preserved in the Churches of S. Croce and S. Maria Novella at Florence (in the latter the Cappella degli Spagnuoli is very important). Beyond the precincts of the Tuscan capital the finest work of Giotto is to be found in the Cappella dell' Arena at Padua, where in 1303 he executed a representation of scenes from the life of the Virgin. The Campo Santo of Pisa affords specimens of the handiwork of his pupils. In the works on the walls of this unique national museum the spectator cannot fail to be struck by their finely-conceived, poetical character (e. g. the Triumph of Death), their sublimity (Last Judgment, Trials of Job), or their richness in dramatic effect (History of St. Rainerus, and of the Martyrs Ephesus and Potitus).

In the 15th century, as well as in the 14th, *Florence* continued to take the lead amongst the capitals of Italy in matters of art. Vasari attributes this merit to its pure and delicious atmosphere, which he regards as highly conducive to intelligence and refinement. The fact, however, is, that Florence did not itself produce a greater number of eminent artists than other localities. During a long period Siena successfully vied with her in artistic fertility, and Upper Italy in the 14th century gave birth to the two painters d'Avanzo and Aldighieri (paintings in the Chapel of S. Giorgio in Padua), who far surpass Giotto's ordinary style. On the other hand, no Italian city afforded in its political institutions and public life so many favourable stimulants to artistic imagination, or promoted intellectual activity in so marked a degree, or combined

ease and dignity so harmoniously as Florence. What therefore was but obscurely experienced in the rest of Italy, and manifested at irregular intervals only, was generally first realised here with tangible distinctness. Florence became the birthplace of the revolution in art effected by Giotto, and Florence was the home of the art of the Renaissance, which began to prevail soon after the beginning of the 15th century, and superseded the style of Giotto. The word **RENAISSANCE** is commonly understood to designate a revival of the antique; but while ancient art now began to influence artistic taste more powerfully, and its study to be more zealously prosecuted, the essential character of the Renaissance by no means consists exclusively, or even principally, in the imitation of the antique; nor must the term be confined merely to art, as it truly embraces the whole progress of civilisation in Italy during the 15th and 16th centuries. How the Renaissance manifested itself in political life, and the different phases it assumes in the scientific and the social world, cannot here be discussed. It may, however, be observed that the Renaissance in social life was chiefly promoted by the 'humanists', who preferred general culture to great professional attainments, who enthusiastically regarded classical antiquity as the golden age of great men, and who exercised the most extensive influence on the bias of artistic views. In the period of the Renaissance the position of the artist with regard to his work, and the nature and aspect of the latter are changed. The education and taste of the individual leave a more marked impress on the work of the author than was ever before the case; his creations are pre-eminently the reflection of his intellect; his alone is the responsibility, his the reward of success or the mortification of failure. Artists now seek to attain celebrity, they desire their works to be examined and judged as testimonials of their personal endowments. Mere technical skill by no means satisfies them, although they are far from despising the drudgery of a handicraft (many of the most eminent quattrocentists having received the rudiments of their education in the workshop of a goldsmith), the exclusive pursuit of a single sphere of art is regarded by them as an indication of intellectual poverty, and they aim at mastering the principles of each different branch. They work simultaneously as painters and sculptors, and when they apply their abilities to architecture, it is deemed nothing unwonted or anomalous. A comprehensive and versatile education, united with refined personal sentiments, forms their loftiest aim. This they attain in but few instances, but that they eagerly aspired to it is proved by the biography of the illustrious Leo Battista Alberti, who is entitled to the same rank in the 15th century, as Leonardo da Vinci in the 16th. Rationally educated, physically and morally healthy, keenly alive to the calm enjoyments of life, and possessing clearly defined ideas and decided tastes, the artists of the Renaissance necessarily regarded nature and her artistic embodiment

with different views from their predecessors. A fresh and joyous love of nature seems to pervade the whole of this period. In accordance with the diversified tendencies of investigation, artistic imagination also strives to approach her at first by a careful study of her various phenomena. Anatomy, geometry, perspective, and the study of drapery and colour are zealously pursued and practically applied. External truth, fidelity to nature, and a correct rendering of real life in its minutest details are among the necessary qualities in a perfect work. The realism of the representation is, however, only the basis for the expression of life-like character and enjoyment of the present. The earlier artists of the Renaissance exhibit no partiality for pathetic scenes, or events which awaken painful emotions and turbulent passions; their preference obviously inclines to cheerful and joyous subjects. In the works of the 15th century strict faithfulness, in an objective sense, must not be looked for. Whether the topic be derived from the Old or the New Testament, from history or fable, it is always transferred to the immediate present, and adorned with the colours of actual life. Thus Florentines of the genuine national type are represented as surrounding the patriarchs, visiting Elizabeth after the birth of her son, or witnessing the miracles of Christ. This transference of remote events to the present bears a striking resemblance to the naïve and not unpleasing tone of the chronicler. The development of Italian art, however, by no means terminates with mere fidelity to nature, a quality likewise displayed by the contemporaneous art of the North. A superficial glance at the works of the Italian Renaissance enables one to recognise the higher goal of imagination. The carefully selected groups of dignified men, beautiful women, and pleasing children, occasionally without internal necessity placed in the foreground, prove that attractiveness was pre-eminently desired. This is also evidenced by the early-awakened enthusiasm for the nude, by the skill in disposition of drapery, and the care devoted to boldness of outline and accuracy of form. This aim is still more obvious from the keen sense of symmetry observable in all the better artists. The individual figures are not coldly and accurately drawn in conformity with systematic rules. They are executed with refined taste and feeling; harshness of expression and unpleasing characteristics are sedulously avoided, while in the art of the North physiognomic fidelity is usually accompanied by extreme rigidity. A taste for symmetry does not prevail in the formation of the individual figure only; obedience to rhythmical precepts is perceptible in the disposition of the groups also, and in the composition of the entire work. The intimate connection between Italian painting (fresco) and architecture naturally leads to the transference of architectural rules to the province of pictorial art, whereby not only the invasion of a mere luxuriant naturalism was obviated, but the fullest scope was afforded to the artist for the execution of his task. For, to discover

the most effective proportions, to inspire life into a scene by the very rhythm of the lineaments, are not accomplishments to be acquired by extraneous aid; precise measurement and calculation are here of no avail; a discriminating eye, refined taste, and a creative imagination, which instinctively divines the appropriate forms for its design, can alone excel in this sphere of art. This enthusiasm for external beauty and just and harmonious proportions is the essential characteristic of the art of the Renaissance. Its veneration for the antique is thus also accounted for. At first an ambitious longing for fame caused the Italians of the 15th and 16th centuries to look back to classical antiquity as the era of illustrious men, and ardently to desire its return. Subsequently, however, they regarded it simply as an excellent and appropriate resource, when the study of actual life did not suffice, and an admirable assistance in perfecting their sense of form and symmetry. They by no means viewed the art of the ancients as a perfect whole, or as the product of a definite historical epoch, which developed itself under peculiar conditions; but their attention was arrested by the individual works of antiquity and their special beauties. Thus ancient ideas were re-admitted into the sphere of Renaissance art. A return to the religious spirit of the Romans and Greeks is not of course to be inferred from the veneration for the ancient gods shown during the humanistic period; belief in the Olympian gods was extinct; but just because no devotional feeling was intermingled, because the forms could only receive life from creative imagination, did they exercise so powerful an influence on the Italian masters. The importance of mythological characters being entirely due to the perfect beauty of their forms, they could not fail on this account pre-eminently to recommend themselves to artists of the Renaissance.

These remarks will, it is hoped, convey to the reader a general idea of the character of the Renaissance. Those who examine the architectural works of the 15th or 16th century should refrain from marring their enjoyment by the not altogether justifiable reflection, that in the Renaissance style no new system was invented, as the architects merely employed the ancient elements, and adhered principally to tradition in their constructive principles and selection of component parts. Notwithstanding the apparent want of organisation, however, great beauty of form, emanating from the most exuberant imagination, will be observed in all these structures; from the works of Brunelleschi (1377—1446) to those of Andrea Palladio of Vicenza (1518—1580), the last great architect of the Renaissance. The style of the 15th century may easily be distinguished from that of the 16th. The Florentine palaces (Pitti, Riccardi, Strozzi) are still based on the type of the mediæval castle. A taste for beauty of detail, coeval with the realistic tendency of painting, produces in the architecture of the 15th

century an extensive application of graceful and attractive ornaments, which entirely cover the surfaces, and throw the true organisation of the edifice into the background. For a time the true aim of Renaissance art appears to have been departed from, anxious care is devoted to detail instead of to general effect; the re-application of columns did not at first admit of spacious structures, the dome rose but timidly above the level of the roof. But this attention to minutiae, this disregard of effect on the part of these architects, was only, as it were, a restraining of their power, in order the more completely to master, the more grandly to develop the art. The early Renaissance is succeeded by Bramante's epoch (1444—1514), with which began the golden age of symmetrical construction. With a wise economy the mere decorative portions were circumscribed, while greater significance and more marked expression were imparted to the true constituents of the structure, the real exponents of the architectural design. The works of the Bramantine era (High Renaissance) are less graceful and attractive than those of their predecessors, but superior in their well defined, lofty simplicity and finished character. Had the Church of St. Peter been completed in the form originally designed by Bramante, we could have pronounced a more decided opinion as to the ideal of the church-architecture of the Renaissance. The circumstance that the grandest work of this style has been subjected to the most varied alterations (for vastness of dimensions was the principal aim of the architects) teaches us to refrain from the indiscriminate blame which so commonly falls to the lot of Renaissance churches. It must at least be admitted that the favourite form, that of a Greek cross (with equal arms) with rounded extremities, crowned by a dome, possesses concentrated unity, and that the pillar-construction relieved by niches presents an aspect of imposing grandeur; nor can it be disputed that in the churches of the Renaissance the same artistic principles are applied as in the universally admired palaces and secular edifices. If the former therefore excite less interest, this is not due to the inferiority of the architects, but to causes beyond their control. The succeeding generation of the 16th century did not adhere to the style established by Bramante, but not reduced by him to a finished system. They aim more sedulously at general effect, so that harmony among the individual members begins to be neglected; they endeavour to arrest the eye by boldness of construction and striking contrasts; or they borrow new modes of expression from antiquity, the precepts of which had hitherto been applied in an unsystematic manner only. Throughout the diversified stages of development of the succeeding styles of Renaissance architecture, felicity of proportion is invariably the aim of all the great masters. To appreciate their success in this aim should also be regarded as the principal task of the spectator, who with this object in view will do well to compare a Gothic with

a Renaissance structure. This comparison will prove to him that harmony of proportion is not the only effective element in architecture; for, especially in the cathedrals of Germany, the exclusively vertical tendency, the attention to form without regard to measure, the violation of precepts of rhythm, and a disregard of proportion and the proper ratio of the open to the closed cannot fail to strike the eye. Even the unskilled amateur will thus be convinced of the abrupt contrast between the mediæval and the Renaissance styles. Thus prepared, he may, for example, proceed to inspect the Palace of the Pitti at Florence, which, undecorated and unorganised as it is, would scarcely be distinguishable from a rude pile of stones, if a judgment were formed from the mere description. The artistic charm consists in the simplicity of the mass, the justness of proportion in the elevation of the storeys, and the tasteful adjustment of the windows in the vast surface of the façade. That the architects thoroughly understood the æsthetical effect of symmetrical proportions is proved by the mode of construction adopted in the somewhat more recent Florentine palaces, in which the roughly hewn blocks (*rustica*) in the successive storeys recede in gradations, and by their careful experiments as to whether the cornice surmounting the structure should bear reference to the highest storey, or to the entire façade. The same bias manifests itself in Bramante's imagination. The Cancelleria is justly considered a beautifully organised structure; and when, after the example of Palladio in church-façades, a single series of columns superseded those resting above one another, symmetry of proportion was also the object in view.

Every guide-book and every cicerone points out to the traveller in Italy the master-pieces of Renaissance architecture which he should inspect. Of that of the 15th century the Tuscan towns afford the finest examples, but the brick structures of the cities of Lombardy, with their copious and florid decoration, should not be overlooked. An acquaintance with the style of Bramante and his contemporaries (Peruzzi, San Gallo the younger) may best be formed at Rome, although the architecture of the 17th century is most characteristic of the Eternal City. The most important works of the middle and latter half of the 16th century are also to be sought for in the towns of Upper Italy (Genoa, Vicenza, Venice). In Venice especially, within a very limited space, the development of Renaissance architecture may conveniently be surveyed. The fundamental type of domestic architecture recurs here with little variation. The nature of the ground afforded little scope for the caprice of the architect, while the conservative spirit of the inhabitants inclined them to adhere to the style established by custom. Nice distinctions of style are therefore the more observable, and that which emanated from a pure sense of form the more appreciable. Those who have been

convinced by careful comparison of the great superiority of the Biblioteca (in the Piazzetta) of Sansovino over the new Procurazie of Scamozzi, although the two edifices exactly correspond in many respects, have made great progress towards an accurate insight into the architecture of the Renaissance. Much, moreover, would be lost by the traveller who devoted his attention exclusively to the master-works which have been extolled from time immemorial, or solely to the great monumental structures. As even the insignificant vases (majolicas, manufactured at Pesaro, Urbino, Gubbio, and Castel-Duvante) testify to the taste of the Italians, their partiality for classical models, and their enthusiasm for purity of form, so also in inferior works, some of which fall within the province of a mere handicraft, the peculiar beauties of the Renaissance style are often detected, and charming specimens of architecture are sometimes discovered in remote corners of Italian towns. Nor must the vast domain of decorative sculpture be disregarded, as such works, whether in metal, stone, or stucco, inlaid or carved wood, often verge on the sphere of architecture.

On the whole it may be asserted that the architecture of the Renaissance, which in obedience to the requirements of modern life manifests its greatest excellence in secular structures, cannot fail to gratify the taste of the most superficial observer. With the sculpture of the same period, however, the case is different. The Italian architecture of the 15th and 16th centuries still possesses a practical value and is frequently imitated at the present day; and painting undoubtedly attained its highest consummation at the same period; but the sculpture of the Renaissance does not appear to us worthy of revival, and indeed cannot compete with that of antiquity. Yet the plastic art, far from enjoying a lower degree of favour, was rather viewed by the artists of that age as the proper centre of their sphere of activity. Sculpture was the first art in Italy which was launched into the stream of the Renaissance, in its development it was ever a step in advance of the other arts, and in the popular opinion possessed the advantage of most clearly embodying the current ideas of the age, and of affording the most brilliant evidence of the re-awakened love of art. Owing probably to the closeness of the connection between the plastic art of the Renaissance and the peculiar national culture, the former lost much of its value after the decline of the latter, and was less appreciated than pictorial and architectural works, in which adventitious historical origin is obviously of less importance than general effect. In tracing the progress of the sculpture of the Renaissance, the enquirer at once encounters serious deviations from strict precepts, and numerous infringements of æsthetical rules. The execution of reliefs constitutes by far the widest sphere of action of the Italian sculpture of the 15th century. These, however, contrary to immemorial usage, are executed

in a pictorial style. Ghiberti, for example, in his celebrated (eastern) door of the Baptistery of Florence, is not satisfied with grouping the figures as in a painting, and placing them in a rich landscape copied from nature. He treats the background in accordance with the rules of perspective; the figures at a distance are smaller and less raised than those in the foreground. He oversteps the limits of the plastic art, and above all violates the laws of the relief-style, according to which the figures are always represented in an imaginary space, and the usual system of a mere design in profile seldom departed from. In like manner the painted reliefs in terracotta by Luca della Robbia are somewhat inconsistent with purity of plastic form. But if it be borne in mind that the sculptors of the Renaissance did not derive their ideas from a previously defined system, or adhere to abstract rules, the fresh and life-like vigour of their works (especially those of the 15th century) will not be disputed, and prejudice will be dispelled by the great attractions of the reliefs themselves. The sculpture of the Renaissance adheres as strictly as the other arts to the fundamental principle of representation; scrupulous care is bestowed on the faithful and attractive rendering of the individual objects; the taste is gratified by expressive heads, graceful female figures, and joyous children; the sculptors have a keen appreciation of the beauty of the nude, and the importance of a calm and dignified flow of drapery. In their anxiety for fidelity of representation, however, they do not shrink from harshness of expression or rigidity of form. Their predilection for bronze-casting accords with their inclination for the characteristic. In this material, decision and pregnancy of form are expressed without restraint, and almost, as it were, spontaneously. Works in marble also occur, but these generally trench on the province of decoration, and seldom display the bold and unfettered aspirations which are apparent in the works in bronze. It is remarkable that the progress of the earlier sculpture of the Renaissance is confined to form alone, while tradition is invariably followed in the selection of subjects. Most of these works have been executed for ecclesiastical purposes. The best museum of Italian sculpture of the 15th century is formed by the external niches of Or San Michele in Florence, where Ghiberti, Verrocchio, and others, as well as Donatello the principal master, have immortalised their names. These with other statues on church-façades (the best specimens of the second generation of sculptors of this period are perhaps the works of Rustici and Sansovino in the Baptistery of Florence), reliefs of pulpits, organparapets, altar-enrichments, church-doors, etc. form the principal sphere of plastic activity. The most admirable specimens of the earlier Renaissance sculpture are to be found in Central Italy. Besides Florence, the towns of Lucca (where Civitali wrought), Pistoja, Siena, and Prato should be explored. At Rome (S. Maria del Popolo) and Venice (school

of the Lombardi, Bregni, and of Leopardi) the monumental tombs especially merit careful examination. We may perhaps frequently take exception to their inflated and somewhat monotonous style, which for a whole century remained almost unaltered, but we cannot fail to derive genuine pleasure from the inexhaustible freshness of imagination displayed within so narrow limits.

As a museum cannot convey an adequate idea of the sculpture of the 15th century, so a visit to a picture gallery will not afford an accurate insight into the painting of that period. Sculptures are frequently removed from their original position, many of those belonging to the Florentine churches, for example, having been of late transferred to museums; but mural paintings are of course generally inseparable from the walls which they adorn. Of the frescoes of the 15th century of which a record has been preserved, perhaps one-half have been destroyed or obliterated, but those still extant are the most instructive and attractive examples of the art of this period. The mural paintings in the Church del Carmine (Cappella Brancacci) at Florence, executed by Masaccio and others, are usually mentioned as the earliest specimens of the painting of the Renaissance. This is a chronological mistake, as some of these frescoes were not completed before the second half of the 15th century; but in the main the classification is justifiable, as this cycle of pictures may be regarded as a programme of the earlier art of the Renaissance, and served to maintain the importance of the latter even during the age of Raphael. Here the beauty of the nude was first revealed, and here a calm dignity was for the first time imparted to the individual figures, as well as to the general arrangement; and the transformation of a group of indifferent spectators in the composition into a sympathising choir, forming as it were a frame to the principal actors in the scene, was first successfully effected. It is, therefore, natural that these frescoes should still be regarded as models for imitation, and that, when the attention of connoisseurs was again directed during the last century to the beauties of the pre-Raphaelite period, the works of Masaccio and Filippino Lippi should have been eagerly rescued from oblivion.

A visit to the churches of Florence is well calculated to convey an idea of the subsequent rapid development of the art of painting. The most important and extensive works are those of Domenico Ghirlandajo: the frescoes in S. Trinità (a comparison with the mural paintings of Giotto in S. Croce, which also represent the legend of St. Francis, is extremely instructive; so also a parallel between Ghirlandajo's Last Supper in the monasteries of S. Marco and Ognissanti, and the work of Leonardo), and those in the choir of S. Maria Novella, which in sprightliness of conception are hardly surpassed by any other work of the same period. Beyond the precincts of Florence, Benozzo Gozzoli's char-

mingly expressive scenes from the Old Testament on the northern wall of the Campo Santo of Pisa, forming biblical genre-pictures, Filippo Lippi's frescoes at Prato, Piero della Francesca's Finding of the Cross in S. Francesco at Arezzo, and finally Luca Signorelli's representation of the Last Day in the Cathedral at Orvieto, afford a most admirable survey of the character and development of Renaissance painting in Central Italy. Arezzo and Orvieto should by no means be passed over, not only because the works they contain of Piero della Francesca and Luca Signorelli show how nearly the art even of the 15th century approaches perfection, but because both of these towns afford an immediate and attractive insight into the artistic taste of the mediæval towns of Italy. Those who cannot conveniently visit the provincial towns will find several of the principal masters of the 15th century united in the mural paintings of the Sistine Chapel at Rome, and will obtain a general idea of the development of Renaissance-painting from the pictures in the gallery of the Florentine Academy. But an acquaintance with the Tuscan schools alone can never suffice to enable one to form a judgment respecting the general progress of art in Italy. Chords which are here but slightly touched vibrate powerfully in Upper Italy. Mantegna's works (at Padua and Mantua) derive their chief interest from having exercised a marked influence on the German masters Holbein and Dürer. The Umbrian school, which originates with Gubbio, and is admirably represented early in the 15th century by Ottaviano Nelli, blending with the Tuscan school in Gentile da Fabriano and Giovanni da Fiesole, and culminating in its last masters Perugino and Pinturicchio, also merits attention, not only because Raphael was one of its adherents during his first period, but because it supplements the broadly delineating Florentine style, and notwithstanding its peculiar and limited bias is impressive in its character of lyric sentiment and religious devotion (e. g. Madonnas). The fact that the various points of excellence were distributed among different local schools showed the necessity of a loftier union. Transcendent talent was requisite in order harmoniously to combine what could hitherto be viewed separately only. The 15th century, notwithstanding all its attractiveness, shows that the climax of art was still unattained. The forms employed, graceful and pleasing though they be, are not yet lofty and pure enough to be regarded as embodying the noblest conceptions. The figures still present a local colouring, having been selected by the artists as physically attractive, rather than as characteristic and expressive of their ideas. A portrait style still predominates, the actual representation does not appear always wisely balanced with the internal significance of the event, and the dramatic element is insufficiently emphasised. The most abundant scope was therefore now afforded for the labours of the

great triumvirate, Leonardo da Vinci, Michael Angelo Buonarroti, and Raphael Santi, by whom an entirely new era was inaugurated.

LEONARDO'S (1452—1519) remarkable character can only be thoroughly understood by means of prolonged study. His comprehensive genius was only partially devoted to art; he also directed his attention to scientific and practical pursuits of an entirely different nature. Refinement and versatility may be described as the goal of his aspirations; a division of labour, a partition of individual tasks were principles unknown to him. He laid, as it were, his entire personality into the scale in all that he undertook. He regarded careful physical training as scarcely less important than comprehensive culture of the mind; the vigour of his imagination aroused the application of his intellect also; his minute observation of nature developed his artistic taste and organ of form. One is frequently tempted to regard Leonardo's works as mere studies, in which he tested his powers, and which occupied his attention so far only as they gratified his love of investigation and experiment. At all events his personal importance has exercised a greater influence than his productions as an artist, especially as his prejudiced age strenuously sought to obliterate all trace of the latter. Few of Leonardo's works have been preserved in Italy, and these sadly marred by neglect. A reminiscence of his earlier period, when he wrought under Verrocchio at Florence, and was a fellow-pupil of Lorenzo di Credi, is the fresco (Madonna and donor) in S. Onofrio at Rome. Several oil-paintings, portraits, Madonnas, etc. (in the Galleria Sciarra at Rome) are attributed to his Milan period, although careful research inclines us to attribute them to his pupils. The best insight into Leonardo's style, his reforms in the art of colouring, etc., is obtained by an attentive examination of the works of the Milan school (Luini, Salaino), as these are far better preserved than the original works of the master, of which (his battle-cartoon having been unfortunately lost with the exception of a single equestrian group) the Last Supper in S. Maria delle Grazie at Milan is now the only worthy representative. Although now a total wreck, it is still well calculated to convey an idea of the new epoch of Leonardo. The spectator should first examine the delicate equilibrium of the composition, and observe how the individual groups are complete in themselves, and yet simultaneously point to a common centre and impart a monumental character to the work; then the remarkable physiognomical fidelity which pervades every detail, the psychological distinctness of character, and the dramatic life, together with the calmness of the entire bearing of the picture. He will then comprehend that with Leonardo a new era in Italian painting was inaugurated, that the development of art had attained its perfection.

The accuracy of this assertion will perhaps be regarded by the amateur as dubious when he turns from Leonardo to MICHAEL ANGELO (1474—1563). On the one hand he hears Michael Angelo extolled as the most celebrated artist of the Renaissance, while on the other it is said that he exercised a prejudicial influence on Italian art, and was the precursor of the decline of sculpture and painting. Nor is an inspection of this illustrious master's works calculated to dispel the doubt. Unnatural and arbitrary features often appear in juxtaposition with what is perfect, profoundly significative, and faithfully conceived. As in the case of Leonardo, biographical studies alone afford an explanation of these anomalies, and lead to a true appreciation of Michael Angelo's artistic greatness. His principles do not differ from those of his contemporaries. Educated as a sculptor, he exhibits partiality to the nude, and treats the drapery in many respects differently from his professional brethren. But, like them, his aim is to inspire his figures with life which he seeks to attain by imparting to them an imposing and impressive character. At the same time he occupies an isolated position, at variance with many of the tendencies of his age. Naturally predisposed to melancholy, concealing a gentle and almost effeminate temperament beneath a mask of austerity, Michael Angelo was confirmed in his peculiarities by adverse political and ecclesiastical circumstances, and wrapped himself up within the depths of his own absorbing thoughts. His sculpture most clearly manifests that profound sentiment to which however he often sacrificed symmetry of form. His figures are therefore anomalous, exhibiting a grand conception, but no distinct or tangible thoughts, and least of all the traditional ideas. It is difficult now to comprehend what hidden sentiments the master embodied in his statues and pictures, which often present nothing but a massive and clumsy form, and appear to degenerate into meaningless mannerism. The deceptive effect produced by Michael Angelo's style is best exemplified by some of his later works. His Moses in S. Pietro in Vincoli is of impossible proportions; such a man can never have existed; the huge arms and the gigantic torso are utterly disproportionate; the robe which falls over the celebrated knee could not be folded as it is represented. Nevertheless the work is grandly impressive; so also are the monuments of the Medici in S. Lorenzo at Florence, in spite of the forced attitude and arbitrary moulding of some of the figures. Michael Angelo only sacrifices accuracy of detail in order to enhance the aggregate effect. Had so great and talented a master not presided over the whole, the danger of an inflated style would have been incurred, the forms selected would have been exaggerated, and a professional mannerism apparent. Michael Angelo's numerous pupils, desirous of faithfully following the example of the master's Last Judgment in the Six-

tine, succeeded only in representing complicated groups of unnaturally foreshortened nude figures, while Baccio Bandinelli, thinking even to surpass Michael Angelo, produced in his group of Hercules and Cacus (in the Piazza della Signoria at Florence) a mere caricature of his model.

Amateurs will best be enabled to render justice to Michael Angelo by first devoting their attention to his earlier works, among which in the province of sculpture the group of *Pietà* (in St. Peter's) occupies the highest rank. The statues of Bacchus and David (at Florence) likewise do not transgress the customary precepts of the art of the Renaissance. Paintings of Michael Angelo's earlier period are rare; the finest, whether conceived during his youthful development, or his maturer years, is unquestionably the ceiling-painting in the Sistine. The architectural arrangement of the ceiling, and the composition of the several pictures are equally masterly; the taste and discrimination of the painter and sculptor are admirably combined. In God the Father, Michael Angelo produced a perfect type of its kind; he understood how to inspire with dramatic life the abstract idea of the act of creation, which he conceived as motion in the prophets and sibyls. Notwithstanding the apparent monotony of the fundamental intention (foreshadowing of the Redemption), a great variety of psychological incidents are displayed and embodied in distinct characters. Finally, in the so-called Ancestors of Christ, the forms represented are the genuine emanations of Michael Angelo's genius, pervaded by his profound and mystically obscure sentiments, and yet by no means destitute of gracefulness and beauty.

Whether the palm be due to Michael Angelo or to RAPHAEL (1483—1520) among the artists of Italy is a question which formerly gave rise to vehement discussion among artists and amateurs. The admirer of Michael Angelo need, however, by no means be excluded from enjoying the works of Raphael. We now know that it is far more advantageous to form an acquaintance with each master in his peculiar province, than anxiously to weigh their respective merits; and the more minutely we examine their works, the more firmly we are persuaded that neither in any way obstructed the progress of the other, and that a so-called higher combination of the two styles was impossible. Michael Angelo's unique position among his contemporaries was such, that no one, Raphael not excepted, was entirely exempt from his influence; but the result of preceding development was turned to the best account, not by him, but by Raphael, whose susceptible and discriminating character enabled him at once to combine different tendencies within himself, and to avoid the faults of his predecessors. Raphael's pictures are replete with indications of profound sentiment, but his imagination was so constituted that

he did not distort the ideas which he had to embody, in order to accommodate them to his own views, but rather strove to identify himself with them, and to render them with the utmost fidelity. In the case of Raphael, therefore, a knowledge of his works and the enjoyment of them are almost inseparable, and it is difficult to point out any single sphere with which he was especially familiar. He presents to us with equal enthusiasm pictures of the Madonna, and the myth of Cupid and Psyche; in great cyclic compositions he is as brilliant as in the limited sphere of portrait-painting; at one time he appears to attach paramount importance to strictness of style, architectural arrangement, symmetry of groups, etc.; at other times one is tempted to believe that he regarded colour as his most effective auxiliary. His excellence consists in his rendering equal justice to the most varied subjects, and in each case as unhesitatingly pursuing the right course, both in his apprehension of the idea and selection of form, as if he had never followed any other. In each period of his development worthy rivals trench closely on his reputation. As long as he adhered to the Umbrian School, Pinturicchio, and to some extent the Bolognese goldsmith Francia, contested the palm with him, and when he went over to the Florentine School (1504) numerous competitors maintained their reputation by his side. Leonardo's example had here given a great impetus to art, and his works had yielded an insight into a new world of ideas and forms. Without entirely quitting local ground, the artists of Florence became familiar with the loftier spheres of imagination, and proceeded far beyond the original goal of strict fidelity to nature. It is hardly necessary to direct the attention to Fra Bartolommeo (1467—1517) and Andrea del Sarto (1488—1536); those who visit the Pitti Gallery only may form an adequate idea of the styles of these masters (the altar-piece in the cathedral of Lucca by Fra Bartolommeo, however, should not be overlooked); but other Florentine painters of the 16th century deserve more notice than usually falls to their share. It is commonly believed that all the gems of the Galleria degli Uffizi are collected in the Tribuna, and the other pictures are therefore passed over with a hasty glance; yet on entering the second Tuscan room the visitor encounters several highly finished works, such as the Miracles of St. Zenobius by the younger Ghirlandajo; nor is the enjoyment and instruction afforded by the portraits of artists, most of them by their own hands, to be despised. There is nothing unintelligible in the fact that Raphael did not at once rise above all his contemporaries in art during the first period of his development. The enthusiastic admirer of Raphael will be still more unwilling to admit that even in his Roman period (1508—1520) his then matured qualities, especially his charming gracefulness of representation, were most successfully displayed by another master. This was Bazzi or Sodoma, who has

been most unfairly treated by the biographers of Italian artists. His frescoes in the Farnesina and his numerous mural paintings at Siena, where he spent the greater part of his life, are worthy rivals of Raphael's works of the same description, and even surpass them in colouring. But, whilst Sodoma, like all other rivals of the master of Urbino, vie with him in a single branch of art only, the latter excels equally in all. Raphael's versatility, therefore, constitutes his principal merit.

Several of Raphael's most celebrated easel-pictures are distributed throughout different parts of the world, but Italy still possesses a valuable collection, together with the three works which correspond to the terminations of the three distinct periods of the master's development (Nuptials of Mary, at Milan, at the close of the Umbrian period; Entombment of Christ, in the Gall. Borghese, at the close of the Florentine period; Transfiguration, in the Vatican, at the close of the Roman period, left uncompleted by Raphael), as well as a great number of portraits, among which the so-called Fornarina in the Barberini Gallery derives a still higher interest from its subject. The amateur, moreover, should on no account omit to see the St. Cecilia in Bologna, and the Madonna della Seggiola in the Pitti Gallery. The latter is a characteristic specimen of Raphael's Madonnas, which are by no means calculated to awaken feelings of devotion. The ecclesiastical idea generally yields to feelings of a less elevated character; and maternal happiness, the bliss of unsullied family-life, or the perfection of female beauty are the predominating features. In Italy only, or rather in Rome (the mural painting in S. Severo at Perugia is a solitary specimen of his earlier period), Raphael's merits as a fresco-painter can be appreciated. Like all the great Italian painters, his finest productions have been in this province of art. The highest rank must be assigned to his works in the papal chambers of state in the Vatican. In order to understand them, the spectator should on the one hand bear in mind that fresco-painting is never entirely divested of a decorative character, and on the other keep in view the peculiar position of papacy at the beginning of the 16th century. In the Palace of the Vatican the same courtly tone, the same taste for pleasure and enjoyment as in the residences of other Italian princes are exhibited; secular views here met with a willing reception, and humanistic tendencies especially appear not to have been repugnant to the dignity of the Roman court. All these qualities are more or less apparent in Raphael's frescoes; the courtly tone is repeatedly assumed, even the refined compliment paid to the patron of the artist is not disdained, the ceremonial representation not excluded, and personal allusions are not less frequent than political. We must finally remember that Raphael was always compelled to employ with discrimination the space at his command, and to

distribute his decorative paintings appropriately on walls and ceilings, and that the limits imposed on him could not fail frequently to hamper his movements, and oblige him to alter his plans. His theological and philosophical erudition, exhibited in the Disputa and the School of Athens, his address in combining the most disconnected subjects, such as the expulsion of Heliodorus from the Temple, and the retreat of the French from Italy, and his unvarying success in the treatment of all the complicated series of subjects in the Stanze are sources of just astonishment. Raphael is, moreover, admirably discriminating in selecting what was capable of artistic embodiment from a heterogeneous mass of ideas, and energetic in asserting the privileges of imagination and his sense of the beautiful, thus rendering the most intractable materials obedient to his designs. This is most strikingly exemplified in the picture which represents the conflagration of the Leonine city, the so-called Borgo, or rather, in accordance at least with the design of the donor, the extinction of the fire by means of the papal benediction. No spectator can here detect the unreasonableness of the demand that a miracle should be materially represented. Raphael transfers the scene to the heroic age, paints a picture replete with magnificent figures and lifelike groups, which have stimulated every subsequent artist to imitation, and depicts the confusion, and preparations for flight and rescue, accompanied by the corresponding emotions. The painting does not perhaps contain what the donor desired, but on the other hand is transmuted into a creation inspired by imagination, and suggested by the most versatile sense of form. Raphael executed his task in a similar manner in the case of the celebrated frescoes in the first Stanza, viz. the Disputa and the School of Athens. Although he was not precisely desired to illustrate a chapter in the history of ecclesiastical dogmas (development of the doctrine of transubstantiation), or to produce a sketch in colours of the history of ancient philosophy, yet the task of representing a mere series of celebrated philosophers, and propounders of church doctrine could possess but little attraction. By interspersing ideal types amid historical characters, by representing the assembled congregation of believers in the Disputa as having beheld a vision, which necessarily called forth in each individual evidences of profound emotion, and by emphasising in the School of Athens the happiness of knowledge and the pleasure of being initiated in the higher spheres of science, Raphael has brilliantly asserted the rights of creative imagination.

After these observations the amateur hardly requires another hint respecting an impartial examination of Raphael's works. If he directs his attention solely to the subjects of the representation, and inquires after the name and import of each figure, if he feels bound to admire the versatility of the artist, who derives

his different forms from remote provinces of learning and abounds in erudite allusions, he loses the capability of appreciating the special artistic value of Raphael's works. He will then perceive no material distinction between them and the great symbolical pictures of the middle ages; nay, he will even be tempted to give the latter (e. g. the mural paintings in the Cap. degli Spagnuoli, in S. Maria Novella) the preference. These unquestionably comprise a wider range of ideas, aim with greater boldness at the embodiment of the supersensual, and may boast of having abundantly cultivated the didactic element. It is doubtful to what extent Raphael's scientific knowledge was based on his intercourse with contemporaneous scholars (such as Castiglione, Bembo, Ariosto, etc.), or whether he was entirely independent of these. In the former case the merit of versatility would be due to these savants; but in the latter, had Raphael independently recollected all the recondite allusions which the paintings in the Stanze are said to exhibit, his artistic character would not thereby be more clearly revealed to us; his intellect, not his imagination, would have been exercised. Raphael's pictures will not only be enjoyed in a higher degree, but a better insight into his character and greatness acquired, if the attention be chiefly directed to the manner in which the artist, by the vigour of his imagination, imparted a living form to ideas in themselves devoid of life, in which he distinguished the various figures by a marked psychological impress, so that the bearers of historical names at the same time appear to the spectator as real human characters, and in which he skilfully produced an equilibrium of movement and repose in his groups, and not only studied beauty of outline, but effected a happy reconciliation of profound intellectual contrasts. It must not, however, be thought that the labour and interest of such an investigation will speedily be exhausted. Numerous questions still present themselves to the enquirer. He will ask by what motives Raphael was actuated in imparting so different a colouring to the Disputa and the School of Athens; how far the architectural background of the latter contributes to the general effect; why the predominance of portrait-representation is in one part limited, at another (Jurisprudence) extended; what considerations gave rise to the various alterations in the compositions which we discover by comparison with the numerous sketches, etc. An examination of the paintings in the Stanze is unfortunately little calculated to give pleasure owing to their faded condition; and it is now difficult to appreciate the magnificence of the unique decorative painting of the Loggia, or the consummate art displayed by Raphael in the sadly disfigured tapestry. The details of the composition of the latter can only now be seen in the cartoons preserved in the Kensington Museum; but the designs at the base, and the marginal arabesques, partially preserved in the original tapestry, contribute materially to convey

an idea of the festive impression which these representations, originally destined for the Sistine Chapel, were intended to produce.

Raphael's frescoes in the cheerful Farnesina present an apparently irreconcilable contrast to his works in the Vatican. The latter bear the impress of religious fervour, of aspiration to the sublime, and a tendency to serious reflection, while in the former the art of the master is dedicated to joyous scenes, and every figure beams with pleasure and innocent happiness. But the frescoes of the Farnesina are also a characteristic manifestation of Raphael's genius. He derived his knowledge of the myth of Cupid and Psyche from the well-known work of Apuleius, which was as eagerly perused in the 16th century as during Roman antiquity. No author of ancient or modern times can boast of a more charming illustration than that of Apuleius by Raphael, although the subject is somewhat freely treated. In Raphael's hands the myth acquires a new form. Well aware that his task was the decoration of a festive hall, Raphael has studiously avoided everything of a sombre character. Psyche's sufferings are placed in the background; her triumph alone occupies the artist's attention. The confined limits of the hall appear transformed into stimulants of the artist's sense of form. He embodies the myth in an abridged form, suggests many scenes in a superficial manner, yet without omitting any essential point, and thus without constraint contrives to adapt the historical details to his decorative purpose. Harmony in conception and design, symmetrical precision, and capacity of concentration in adhering strictly to the subject, without admixture of personal caprice, — all genuine attributes of Raphael, — are as distinctly observable in the frescoes of the Farnesina as in those of the Vatican. The ceiling-paintings in the principal hall are far inferior in execution to the so-called Galatea in the adjoining apartment; but the contemplation of both works affords enjoyment of the highest order.

The traveller cannot duly prepare himself on the North side of the Alps for a just appreciation of the works of Leonardo, Michael Angelo, and Raphael; however familiar he may imagine himself to be with them, he will be forcibly struck by the new light in which they appear on their native soil. The case is different with Correggio who is frequently elevated to equal rank with these three great masters. An approximate idea of Correggio's merits may easily be formed in the galleries of the North, but some peculiarities will be detected for the first time in Italy. He will be discovered to tend to naturalism; it will be observed that not only his treatment of space (perspective cupola-painting) is devoid of delicacy, but that the individual characters possess nothing beyond their natural charm. He is destitute of depth of character, and is merely an attractive colourist who highly matured one branch of his artistic education, but totally neglected the other. Giorgione

and Titian, the great masters of the Venetian school, cannot, on the other hand, be duly appreciated as artists of the Renaissance except in Italy. These are not mere colourists, they are not indebted exclusively to local impulses for their peculiar art; the joyous and festive scenes which they are unwearied in depicting are a true emanation of the culture of the Renaissance (Titian's connection with the 'divine' Aretino is in this respect very suggestive); the happy individuals, rejoicing in the delights of love, whom they so often represent, remind one of the ancient gods, and afford a clue to the manner in which the revival of the antique is associated with the Renaissance-period.

Correggio, as well as subsequent Venetian masters, were frequently regarded as models by the Italian painters of the 17th century, and the influence they exercised could not fail to be detected even by the amateur, if the entire post-Raphaelite period were not usually overlooked. Those who make the great cinquecentists their principal study will doubtless be loth to examine the works of their successors. Magnificent decorative works are occasionally encountered (those of Giulio Romano at Mantua, and Perino del Vaga at Genoa), but the taste is offended by the undisguised love of pomp and superficial professionalism which they generally display. Artists no longer earnestly identify themselves with the ideas they embody; they mechanically reproduce the customary themes, they lose the desire, and finally the ability to compose independently. They are, moreover, deficient in taste for beauty of form, which, as is well known, is most attractive when most simple and natural. Their technical skill is not the result of mature experience, slowly acquired and justly valued: they came into easy possession of great resources of art, which they frivolously and unworthily squander. The quaint, the extravagant, the piquant alone stimulates their taste; rapidity, not excellence of workmanship, is their aim. Abundant specimens of this mannerism are encountered at Rome and Naples (cupola of the cathedral at Florence by Zuccaro, frescoes in the Roman churches of S. Maria Maggiore and S. Prassede by d'Arpino, in S. Stefano by Tempesta, etc.). The fact that several works of this class produce a less unfavourable impression does not alter their general position, at it is not want of talent so much as of conscientiousness which is attributed to these artists. The condition of Italian art, that of painting at least, improved to some extent towards the close of the 16th century; a kind of second efflorescence, known in the schools as the 'revival of good taste', took place, and is said to have manifested itself in two main directions, the eclectic and the naturalistic. But these are terms of little or no moment in the study of art, and the amateur had better disregard them. The difficulty, however, of forming a fair judgment still remains. Down to the close of last century the works of Bernini,

Guido Reni, Domenichino, and even of Carlo Dolce and Maratta were in high repute. Scaffoldings were erected in the Tiber in order to afford a better view of Bernini's statues on the Ponte S. Angelo, and travellers indulged in the unbounded admiration of the paintings of the 17th century. A reaction subsequently took place; during the modern 'romantic' period the public became averse to fluent beauty and easy gracefulness of form, and censure of the 17th century and of the 'baroque' style was hailed as a sign of the revival of good taste. At the present day the bias of the preceding period has again become a subject of investigation, and Bernini's architecture is now less frequently stigmatised as 'baroque'. The Italian art of the 17th century is now accepted as a recognised style, and the estimation in which it is held is therefore often dependent on the fashion of the day. This period of art should also be studied historically. The principal architectural monuments of the 17th century are the churches of the Jesuits, which unquestionably produce a most imposing effect; but the historical enquirer will not easily be dazzled by their meretricious magnificence. He will perceive the absence of organic forms and the impropriety of combining totally different styles, and he will steel himself against the gorgeous, but monotonous attractions of the paintings and other works of the same period. The bright Renaissance is extinct, simple pleasure in the natural and human obliterated. A gradual change in the views of the Italian public and in the position of the church did not fail to influence the tendencies of art, and in the 17th century artists again devoted their energies more immediately to the service of the church. Devotional pictures now became more frequent, but at the same time a sensual, naturalistic element gained ground. At one time it veils itself in beauty of form, at another it is manifested in the representation of voluptuous and passionate emotions; classic dignity and noble symmetry are never attained. Allori's Judith should be compared with the beauties of Titian, and the frescoes of Caracci in the Palazzo Farnese with Raphael's ceiling-paintings in the Farnesina, in order that the difference between the 16th and 17th centuries may be clearly understood; and the enquirer will be still farther aided by consulting coeval Italian poetry, and observing the development of the lyric drama or opera. The tendency of poetry in particular furnishes a key to the mythological representations of the School of the Caracci. Gems of art, however, were not unfrequently produced during the 17th century, and many of the frescoes of this period are admirable (the Aurora of Guido Reni in the Pal. Rospigliosi, Life of St. Cecilia in S. Luigi, Life of St. Nilus in Grottaferrata, paintings on the cupola and vaulting of S. Andrea by Domenichino, etc.). Beautiful oil-paintings by various masters are also preserved in the Italian galleries. Besides the public collections of Bologna (St. Jerome by Ag. Caracci, Slaughter of

the Innocents and Il Pallione by Guido Reni), Naples, and the Vatican and Capitol (Guercino's Petronilla), the private galleries of Rome are of great importance. The so-called gallery-pieces, figures and scenes designated by imposing titles, and painted in the prevailing taste of the 17th century, were readily received, and indeed most appropriately placed in the palaces of the Roman nobles, most of which owe their origin and decoration to that age. This retreat of art to the privacy of the apartments of the great may be regarded as a symptom of the universal withdrawal of the Italians from public life. Artists, too, henceforth occupy an isolated position, unchecked by public opinion, exposed to the caprices of amateurs, and themselves inclined to an arbitrary deportment. Several qualities, however, still exist of which Italian artists are never entirely divested; they retain a certain address in the arrangement of figures, they preserve their reputation as ingenious decorators, and understand the art of occasionally imparting an ideal impress to their pictures; even down to a late period in the 18th century they excel in effects of colour, and by devoting attention to the province of genre and landscape-painting they may boast of having extended the sphere of their native art. At the same time they cannot conceal the fact that they have lost all faith in the ancient ideals, that they are incapable of new and earnest tasks. They breathe a close, academic atmosphere, they no longer labour like their predecessors in an independent and healthy sphere, and their productions are therefore devoid of absorbing and permanent interest.

This slight outline of the decline of Italian art brings us to the close of our brief and imperfect historical sketch, which, be it again observed, is designed merely to guide the eye of the enlightened traveller, and to aid the uninitiated in independent discrimination and research.

1. From Paris to Nice by Lyons and Marseilles.

RAILWAY to Marseilles in 24 (express in 16 $\frac{1}{4}$ hrs.; fares 106 fr. 30, 79 fr. 75, 58 fr. 45 c. (Express from Paris to Lyons in 9 $\frac{1}{4}$, ordinary trains 12 $\frac{3}{4}$ hrs.; fares 63 fr. 5, 47 fr. 30, 34 fr. 70 c. From Lyons to Marseilles express in 6 $\frac{2}{3}$, ordinary trains 11 $\frac{1}{4}$ hrs.; fares 43 fr. 25, 32 fr. 45, 23 fr. 75 c.) From Marseilles to Nice in 7 $\frac{1}{2}$ (express in 6) hrs.; fares 27 fr. 70, 20 fr. 75, 15 fr. 20 c.

Soon after quitting Paris the train crosses the *Marne*, near its confluence with the Seine, at the station of *Charenton* (lunatic asylum on an eminence to the left). To the right and left rise the forts of *Ivry* and *Charenton*, which here command the course of the Seine. Stat. *Villeneuve St. Georges* is picturesquely situated on the slope of a wooded eminence. The beautiful green dale of the *Yères* is now traversed. Picturesque country residences, small parks, and thriving mills are passed in rapid succession. Stat. *Montgeron*. The chain of hills to the left, as well as the plain, is studded with numerous dwellings. Before *Brunoy* is reached the train crosses the *Yères*, and beyond the village passes over a viaduct. The valley of the *Yères* is now quitted, and the country becomes flatter. Stations *Combes-la-Ville*, *Lieusaint*, and *Cesson*.

The Seine is again reached and crossed by a handsome iron bridge at *Melun* (*Hôtel de France*), capital of the department *Seine-et-Marne*, an ancient town with 11,000 inhab., known to the Romans, and picturesquely situated on an eminence above the river. The Church of *Notre Dame*, dating from the 10th cent., and the modern Gothic town-hall are fine edifices.

After affording several picturesque glimpses of the valley of the Seine, the train reaches the forest of Fontainebleau. Stat. *Bois-le-Roi*.

Fontainebleau (*Hôtel de Londres*; *Aigle Noir*; *Hôtel de France*) is a quiet place with broad and clean streets (11,900 inhab.). The **Palace*, an extensive pile, containing five courts, is almost exclusively indebted for its present form to Francis I. (d. 1547), and abounds in interesting historical reminiscences. It contains a series of handsome saloons and apartments (fee 1 fr.). The **Forest* occupies an area of 50,000 acres (60 M. in circumference) and affords many delightful walks. (For farther details, see *Badeker's Paris*.)

Next stat. *Thomery*, celebrated for its luscious grapes (*Chasselas de Fontainebleau*). The forest is quitted here. Stat. *Moret*, a venerable town on the *Loing*, which here falls into the Seine,

possesses a Gothic church of the 13th cent. and a ruined château once occupied by Sully. (Railway hence to Lyons by *Nemours*, *Gien*, *Nevers*, and *Roanne*.)

The line crosses the valley of the Loing by a viaduct of 30 arches. Stat. *St. Mammès*; then *Montereau* (*Grand Monarque*), picturesquely situated at the confluence of the Seine and *Yonne*. (Branch line to *Flamboin*, a station on the Paris and Troyes line.)

The train ascends the broad and well cultivated valley of the Yonne. Stat. *Villeneuve-la-Guiard*, *Pont-sur-Yonne*. *Sens* (*Hôtel de l'Ecu*), the ancient capital of the Senones, who under Brennus plundered Rome (B.C. 390), the *Agedincum* of the Romans, is a quiet and clean town with 11,000 inhab. The early Gothic **Cathedral* (St. Etienne) dates from the 12th cent.; magnificent S. Portal in the Flamboyant style. The episcopal vestments and other relics of Thomas à Becket, who sought an asylum at Sens in 1164, are shown.

Next stations *Villeneuve-sur-Yonne*, *St. Julien du Sault*, *Cézy*. *Joigny* (*Duc de Bourgogne*), the *Joviniacum* of the Romans, is a picturesque and ancient town (6000 inhab.) on the Yonne. Next stat. *La Roche*.

From La Roche by a branch line in 52 min. to *Auxerre* (*Hôtel du Léopard*), capital (13,000 inhab.) of the Department of the Yonne, possessing several good churches, especially the late Gothic cathedral. *Chablis*, well known for its wines, lies between Auxerre and Tonnerre (see below), 13½ M. to the E. of the former.

Near La Roche the line crosses the Yonne, into which the *Armançon* here empties itself, and follows the latter river and the *Canal de Bourgogne*, which connects the Seine and Saône.

About 6 M. from *St. Florentin* is the Cistercian *Abbey of Pontigny*, where Thomas à Becket passed two years of his exile. Langton, archbishop of Canterbury, banished by John, and other English prelates have also sought a retreat within its walls.

Tonnerre (*Lion d'Or*; **Rail. Restaurant*), picturesquely situated on the Armançon, a town with 5000 inhab., possesses a monument to the minister Louvois (d. 1691). The church of *St. Pierre*, on an eminence above the town, commands a pleasing prospect.

Stat. *Tanlay* boasts of a fine château in the Renaissance style, founded by the brother of Admiral Coligny, the chief victim of St. Bartholomew's Night, who with the Prince de Condé and other Huguenot leaders held meetings in one of the apartments. Then a tunnel, 540 yds. in length; bridge over the Armançon; tunnel 1020 yds. long; and the canal and Armançon are again crossed. From stat. *Nuits-sous-Ravière* a branch-line runs to *Châtillon-sur-Seine* and *Chaumont*. *Montbard*, birthplace (1707) of Buffon, the great naturalist (d. at Paris in 1788), contains his château and a monument to his memory.

Beyond stat. *Blaisy-Bas* the line penetrates the watershed (1324 ft.), between the Seine and the Rhone by a long tunnel

(2½ M.). Hence to Dijon a succession of viaducts, cuttings, and tunnels. Beyond stat. *Malain*, with its ruined château, the line enters the picturesque valley of the *Ouche*, bounded on the r. by the slopes of the Côte d'Or.

Dijon (HÔTEL DE LA CLOCHE; DU PARC; *DU JURA, near the station, R. 2, D. 3½, B. 1, A. ½ fr.; DE LA GALÈRE, DE BOURGOGNE, DU NORD, DE GENÈVE, the last four of the second class. Rail. Restaurant; *Café adjoining the theatre. Brasserie Alsacienne, Place St. Etienne, opposite the theatre), with 39,000 inhab., the ancient capital of the Duchy of Burgundy, is now that of the Département de la Côte d'Or. For four centuries and a half, from 1015 to the death of Charles the Bold in 1477, this was the residence of the Dukes of Burgundy. The monuments of that period impart an additional interest to this pleasant and cheerful town.

The Rue Guillaume leads from the station to the centre of the town, where the **Palais des Etats*, the ancient residence of the Dukes, is situated. After various vicissitudes the edifice was remodelled during the last century and converted into an *Hôtel de Ville*. It contains the *Museum* (principal court to the r. in the Place d'Armes; admission gratis on Sundays and holidays 12—3 o'clock, at other times for a fee of 1 fr.), with collections of engravings, statues, casts, antique vases, and smaller antiquities.

The **SALLE DES GARDES*, formerly the Burgundian banqueting hall, contains a handsome old chimney-piece; *three altar-cabinets with beautiful wood-carving (14th cent.); the **Monument of Jean sans Peur* and his consort Margaret, dating from 1444, with their statues and lions at their feet; still finer the **Monument of Philip the Bold*, date 1390, with frieze adorned with 40 statuette of celebrated contemporaries. Both these monuments were destroyed during the Revolution, but restored in 1827.

The *PICTURE GALLERY* contains about 500 works, most of them mediocre: 434. Portrait of Charles the Bold, master unknown; 291. *Mening*(?), Adoration of the Shepherds; 61. *Gagneraux*, Condé's passage of the Rhine; 318, 319. *Rubens*, Sketches; 159. *Prudhon*, Portrait; 399. *P. Veronese*, Finding of Moses; 410. Copy of Raphael's School of Athens; 147. *Nattier*, Portrait of Maria Lesczinska; 31. *Coypel*, Sacrifice of Jephtha; 373. *Domenichino*(?), St. Jerome; 367. *Bassano*, The Disciples at Emmaus; 306. *Meulen*, Siege of Besançon, 1674; 24. *Colson*, Sleeping girl; 265. *Champaigne*, Presentation in the Temple.

The adjacent second court contains the *MUSÉE ARCHÉOLOGIQUE* (see 50 c.). 1st Room: Ancient and mediæval bronzes, weapons, keys, caronades, etc. — 2nd R.: Mediæval sculptures and tombstones. — 3rd R.: Ancient sculptures and tombstones from the *Castrum Divionense* (the Roman Dijon), milestones, remains of an ancient boat found in the Loire in 1859, etc. — The concierge also shows the spacious kitchen of the Dukes, erected in 1445. The doors belong to the period of the original structure.

Farther E. is the church of *St. Michael*, with a façade in which the Gothic and Renaissance styles are strangely combined, consecrated in 1529. — **Notre Dame* (N. of the Palais), consecrated in 1445, possessing a peculiar unfinished portico of the 13th cent., is more purely Gothic. — The principal church is **St. Bénigne* (S. of the Porte Guillaume), which has undergone frequent restoration, with a portal of the 10th cent. In the vicinity are *St.*

Philibert, of the 12th cent., and *St. Jean*, consecrated in 1458, the latter now disfigured by modern paintings.

The *Castle* (N. of the *Porte Guillaume*), now in a half-ruined condition, was erected by Louis XI. (in 1478—1512), after the union of Burgundy with France. It was subsequently employed as a state-prison. — Pursuing the same direction round the town we next reach the bronze *Statue of St. Bernhard* (born in 1091 at *Fontaine lez Dijon*), erected in 1847; round the pedestal are celebrated contemporaries.

The town contains a number of picturesque buildings of the Renaissance period, chiefly interesting to architects. The old ramparts have been converted into promenades.

The line to *Mâcon* crosses the *Ouche* and the *Canal de Bourgogne* (p. 2), and skirts the base of the sunny vineyards of the *Côte d'Or*, which extend almost the whole way from *Dijon* to *Châlon* and produce the choicest qualities of the Burgundy wines (*Chambertin*, *Vougeot*, *Romanée*, *Taché*, *Nuits*, *Beaune*, etc.). To the r. of stat. *Corgoloin* is the village of *Aloxe*, another well-known wine-producing place (*Corton*, *Charlemagne*, *Clos du Roi*). Stat. *Beaune*, with 11,000 inhab., on the *Bouzoise*, contains several Gothic edifices and a monument to the mathematician *Monge*, who was born here in 1747 (d. 1818).

Stat. *Meursault*. From stat. *Chagny* a branch-line diverges by *Le Creuzot* to *Nevers*. The line passes under the *Canal du Centre*, which connects the *Saône* and the *Loire*, by means of a tunnel, intersects the *Col de Chagny*, and enters the valley of the *Thalie*. Stat. *Fontaines*.

Châlon-sur-Saône (*Trois Faisans*; *Hôtel du Chevreuil*; *Hôtel de l'Europe*), with 19,000 inhab., the *Cabillonum* of the Romans, is situated at the junction of the *Canal du Centre* with the *Saône*, which is here navigated by steamboats (to *Lyons* in 5—6 hrs.). The town contains little to detain the traveller. The early Gothic *Cathedral*, recently restored, exhibits the transition to that style from the Romanesque. (The express trains do not touch *Châlon*, the branch line to which diverges from the junction *St. Côme*.)

The line follows the r. bank of the *Saône*; to the l. in the distance the *Jura* is visible; to the r. in clear weather the snowy summit of *Mont Blanc*, 150 M. distant. Stat. *Tournus* (5500 inhab.) possesses a fine abbey-church (*St. Philibert*).

Macon (*Hôtels des Etrangers*, *des Champs Elysées*, *de l'Europe*; *Rail. Restaurant*), capital of the Department of the *Saône* and the *Loire*, with 18,000 inhab., is another great focus of the wine-trade. The remains of the early Romanesque cathedral of *St. Vincent* are interesting to architects.

The line continues to follow the r. bank of the *Saône*. Scenery pleasing. The stations between *Macon* and *Lyons*, thirteen in number, present little to interest the traveller.

Lyons, see p. 6.

FROM STRASSBURG (*Bâle*) TO LYONS by *Mülhausen*, and *Bourg*, the most direct route between the S.W. of Germany and S. France. [Railway from Strassburg to Mülhausen in 2½ hrs.; fares 8 fr. 90, 5 fr. 20, 3 fr.; from Bâle to Mülhausen in 1 hr., fares 2 fr. 60, 1 fr. 50, 85 c.; from Mülhausen to Lyons in 12½ hrs., fares 42 fr. 80, 32 fr. 10, 23 fr. 50 c.]. Mülhausen is the junction of the Bâle-Strassburg and the Bâle-Paris lines. The first station of importance (French custom-house) is *Belfort* (8000 inhab.), a fortress on the *Savoureuse*, erected by Vauban under Louis XIV., and taken by the Germans after a protracted siege in Feb., 1871. The train now traverses a picturesque, undulating district; to the l. rise the spurs of the Jura. Stat. *Héricourt*, where several engagements took place between Gen. Werder's army and the French under Bourbaki in Jan. 1871; then *Montbéliard*, which belonged to the German Empire down to 1793. Beyond stat. *Voujaucourt* the line follows the course of the *Doubs*, which it crosses several times. Then stat. *L'Isle-sur-le-Doubs*, beyond which several tunnels are passed through. Several unimportant stations; then

Besançon (**Hôtel du Nord*, Rue Moncey, R. 1½, D. 3, A. ½ fr., omnibus to the station 60 c.; *Paris*; *Europe*), the ancient *Vesontio*, capital of the Sequani, a town of the German Empire down to 1664, but in 1674 conquered by Louis XIV. and united with France. It is now the capital of Franche Comté, with 46,000 inhab. Its peculiar situation in a wide basin, on the Doubs, which flows round the town and once rendered it an important military point, is described by Cæsar (*De Bell. Gall. I. 38*).

The substantial, old-fashioned architecture of the town is interesting, and modern innovations are comparatively rare. One of the finest structures of the 16th cent. is the *Hôtel de Ville* in the Place St. Pierre, bearing the civic motto: *Deo et Cæsari fidelis perpetuo*.

The ***MUSEUM** is established in a modern building in the Place de l'Abondance (admission on Sundays 1—4 o'clock gratis, at other times by payment of a fee). The vestibule and the staircases are adorned with Roman inscriptions and antiquities. The principal saloon contains pictures: l. *92. *A. Dürer*, Christ on the Cross, at the foot of which is the *Mater Dolorosa*, surrounded by 6 medallions representing the principal scenes from the life of Christ, on the wings prophets; r. 116. *Gaetano*, Portrait on copper of Cardinal Granvella (born at Besançon 1517, minister of Philip II. in the Netherlands, viceroy of Naples and president of the privy council of Spain, d. at Madrid in 1586); *46. *Bronzino*, Descent from the Cross; r. 157. *Key*, Count Palatine Frederick III.; r. 183. Girl with a dove, painted by the Empress Marie Louise. — The other saloons contain casts and antiquities, weapons and implements of the Celtic and Roman periods found in the neighbourhood, etc. — The *Library* (open to the public on Mond., Wed. and Sat. 12—5 o'clock), founded in 1694 by Boisot, contains 100,000 vols., about 1800 MSS., a collection of coins, etc.

In the principal street, the *Grande Rue*, which ascends from the Pont de la Madeleine to the citadel, is situated the *Palais Granvelle*, a handsome structure in the Renaissance style (1530—40). Farther on is the **Porte Noire*, a triumphal arch of the late Roman period, of very graceful proportions and adorned with sculptures and reliefs, most of which are almost obliterated. The date of its erection is unknown. The r. side has been restored. We next reach the

***CATHEDRAL OF ST. JEAN**, dating from several different epochs, restored for the last time during the last century. The 1st chapel on the r. near the entrance (W.) contains the monument of the archdeacon Ferrico Carondelet (d. 1528); above it the Death of Sapphira, by *Seb. del Piombo*. In the chapel on the l. the **Virgin* surrounded by angels with SS. Sebastian, John, Dominicus, and the two donors of the picture, by *Fra Bartolommeo*, in admirable preservation, but unfortunately not favourably hung.

The street ascends hence to the *Citadel*, constructed by Vauban (permission to visit it must be obtained from the commandant in the town).

The summit commands an admirable view. At the base of the citadel (8 min. walk from the *Porte de Rivotte*), on the river, is situated the *Porte Taillée*, originally appertaining to a Roman aqueduct, subsequently widened so as to form a gateway.

Beyond Besançon the line crosses to the r. bank of the Doubs, intersects the Dijon and Neuchâtel line, passes three small stations and reaches stat. *Lons-le-Saulnier*, chief town of the Department of the Jura, with 9800 inhab., and celebrated saline springs in the vicinity. Beyond it the *Château Montmorot*, birthplace of General Lecourbe.

Stat. *St. Amour*. The line then crosses the rivers *Solman* and *Sevron*. Stat. *St. Etienne du Bois*, pleasantly situated; then

Bourg (p. 29); scenery thence to Lyons uninteresting.

FROM GENEVA TO LYONS railway in $5\frac{3}{4}$ hrs. (fares 18 fr. 80, 14 fr. 10, 10 fr. 35 c.). From Geneva to *Ambérieux*, see p. 29. The Lyons line here diverges from that to *Macon* and proceeds towards the S.W. Picturesque district, presenting a series of pleasing landscapes. Beyond stat. *Leyment* the line crosses the *Ain*, commanding a beautiful glimpse of the valley of that stream. Then several unimportant places. Near Lyons the line intersects the suburbs of *La Croix Rousse* and *La Guillotière*, and soon reaches the extensive station (at *Lyon-Perrache*).

Lyons. Hôtels. **GRAND HÔTEL DE LYON* (Pl. a), Rue Impériale, in the Parisian style, with restaurant, café, etc., R. 3, B. $1\frac{1}{2}$, A. 1 fr.; **GRAND HÔTEL COLLET* (Pl. b), Rue Impériale 60; **HÔTEL DE L'EUROPE* (Pl. c), Place Louis le Grand, R. 3, D. 4, L. and A. $1\frac{1}{2}$ fr.; these three hotels are of the highest class. *GRAND HÔTEL DES BEAUX ARTS* (Pl. d); **HÔTEL DES NÉGOCIANTS* (Pl. e); **HÔTEL DU HAVRE ET DU LUXEMBOURG* (Pl. f), Rue St. Dominique 3, R. $2\frac{1}{2}$, L. 75 c., D. $3\frac{1}{2}$, A. 1 fr.; *BEAUVIS* (Pl. g), Place Louis le Grand; *HÔTEL MICHEL* (Pl. h), *HÔTEL D'ANGLETERRE ET DES DEUX MONDES* (Pl. i), *HÔTEL DE L'UNIVERS* (Pl. n), these three in the *Cours Napoléon* near the *Perrache* station; *HÔTEL DE MILAN* (Pl. k); *DE LA BOMBARDE* (Pl. l); *ECU DE FRANCE* (Pl. m); *HÔTEL DE FRANCE*, Rue de l'Arbre Sec, near the Museum, R. 2, D. 3 fr. — **Cafés:** *du Rhône, de la Jeune France*, Rue du Perru; *Phénix*, Place Impériale. —

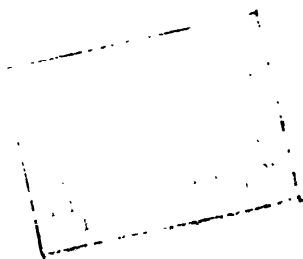
Restaurants: *Maison Dorée*, Place Bellecour; *Bavout*, Place de la Préfecture, etc. — *Brasserie Alsacienne*, a large establishment in the *Cours Napoléon*, near the station.

Fiacres (two-horse carr. of the *Compagnie des Petits Maîtres*) per drive 1 fr. 25 c., 1st hour 1 fr. 50, each following hour 1 fr. 25, luggage free (from midnight to 7 a. m. per drive 1 fr. 65, per hour 2 fr. 50 c.; outside the town per hour 2 fr.; vehicles of other companies more expensive). — **Omnibus** from the station to the town 50, with luggage 75 c.; hotel-omnibus $1-1\frac{1}{2}$ fr.

Booksellers: H. Georg, Rue de Lyon 65; Ch. Méra, Rue Impériale 15. — **Post Office**, Place Louis le Grand (open from 7 a. m. to 8 p. m.). — **Bains du Rhône**, Rue du Perru. — **English Church Service**, resident chaplain.

Railway Stations. The *Gare de Perrache* (Pl. H, 4, 5) is the principal station, where all the trains arrive and depart. The Paris trains also stop at the *Gare de Vaise* (Pl. B, 6), reached in 8 min. from the central station; and the Geneva trains at the *Gare des Brotteaux* (Pl. D, 1), 19–24 min. from the central station.

Lyons, the ancient *Lugdunum*, which after the time of Augustus gave its name to one-third part of Gaul, is now the second city, and the most important manufacturing place in France, with 324,000 inhab., silk being its great staple commodity. Lyons is an archiepiscopal see. As an episcopal residence it is mentioned at a very early period. The first bishop St. Potinus is said to have suffered





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martyrdom in 177, during a fearful persecution of the Christians under Marcus Aurelius, which raged here, as well as at Vienne and Autun.

The situation of the city at the confluence of the *Rhone* and *Saône* is imposing. The *Saône* is crossed by ten, the *Rhone* by seven bridges. The construction of the *Pont de la Guillotière*, the most ancient of the latter, is erroneously attributed to Pope Innocent IV. (1190).

Lyons is one of the best built towns in France. Great alterations have taken place within the last 50 years, so that the general aspect of the city is modern. It consists of three distinct portions, the original town on the tongue of land between the *Rhone* and *Saône*, the suburbs of *Les Brotteaux* and *La Guillotière* on the l. bank of the *Rhone*, and the suburb of *Vaise* on the r. bank of the *Saône*.

The city is guarded by eighteen forts, which form a spacious circle of nearly 12 M., extending from *Ste. Foy* and *Fourvières* and the heights above the suburb of *La Croix Rousse* (connected with the city by means of a railway on an inclined plane, fares 15 and 10 c.) to *Les Brotteaux* and *La Guillotière*.

The beauty of the situation and the extent of the city are best appreciated when viewed from the ***Height of Fourvières*, crowned by its conspicuous church, to which a number of different ways lead. The direct route is between the handsome modern *Palais de Justice* (Pl. 67) and the cathedral, through narrow and steep streets, passing the hospital of *Les Antiquailles*, which occupies the site of the ancient Roman palace where Claudius and Caligula were born. We now continue to follow the main street, or proceed to the r. by the '*Passage Abrégé*' (5 c.), leading past gardens, vineyards, and a number of fragments of Roman masonry, with explanations attached to them, which however are not to be implicitly trusted. This footpath leads to the *Observatoire* on the summit, not far distant from the church of *Notre Dame de Fourvières* (Pl. 25), which contains a highly revered 'miraculous' image of the Virgin (visited by upwards of 1½ million pilgrims annually) and numerous votive tablets. The church is a modern structure, surmounted by a gilded statue of the Madonna. The terrace adjoining it commands a noble prospect, which is still more extensive from the tower (25 c.). A more picturesque view, however, is enjoyed from the so-called '*Observatoire*' already mentioned, a small wooden tower in the vicinity, the route to which is indicated by sign-posts (adm. ½ fr.; café adjacent). At the feet of the spectator lie the imposing city with its environs, the two rivers and their bridges, and the well cultivated district in the neighbourhood; to the E. in fine weather Mont Blanc, 85 M. distant, is sometimes visible; farther S. the Alps of Dauphiné, the Mts. of the Grande Chartreuse and Mont Pilat, and to the W. the Mts. of Auvergne.

The *Cathedral of St. Jean Baptiste* (Pl. 41) on the r. bank of the Saône, adjoining the Palais de Justice, a structure of the 13th cent., possesses several remarkable features, a fine central tower, stained glass windows, and a curious and complicated clock of 1508, resembling that of Strassburg. The *Bourbon* chapel (1st on the r.), erected by Cardinal Bourbon and his brother Pierre de Bourbon, son-in-law of Louis XI., contains some fine sculptures.

On the l. bank of the Saône, about $\frac{1}{2}$ M. lower down, is situated the church of the *Abbey d'Ainay* (Pl. 24), one of the oldest in France, dating from the 10th cent., the vaulting of which is borne by four antique columns of granite. Its Latin name was *Athenacum*, supposed to be derived from the fact that Caligula once founded an *Athenacum*, or school of rhetoric, here. Beneath the sacristy are the former dungeons.

In the *Place des Terreaux* (Pl. 3), in which the Hôtel de Ville and the Museum are situated, Richelieu caused the youthful Marquis de Cinq-Mars, who for a brief period was the favourite of Louis XIII., and his partisan de Thou to be executed as traitors, 12th Sept., 1642. Numerous victims perished here by the guillotine in 1794, until the more wholesale system of drowning and shooting was introduced. In the *Hôtel de Ville* (Pl. 62), a handsome edifice of the 17th cent. (1647—55), the revolutionary Tribunal, under the presidency of Collot d'Herbois, held its meetings. This miscreant, who had previously been an actor, and whose performances had been hissed at Lyons, availed himself of this opportunity to wreak his revenge on the unfortunate citizens. He was subsequently banished to Cayenne, where he died in 1796. In the *Avenue des Martyrs* (in the quarter Les Brotteaux) a chapel has been erected to the memory of 2100 victims of the Revolution who perished here.

Within the *Palais des Beaux Arts*, or *Museum* (Pl. 69; admission gratis, daily 9—3), under the arcades of the spacious court, are some remarkable Roman antiquities, a taurobolium (sacrifice of oxen), altars, inscriptions, sculptures, etc.

The *Picture Gallery* is on the first floor. *SALLE DES ANCIENS MAÎTRES*: in the centre four Roman mosaics, representing Orpheus, Cupid and Pan, and the games of the circus. Among the pictures may be mentioned: 1. 54. *Charlet*, Episode from the Russian campaign; 171. *Ann. Caracci*, Portrait of a priest; 102. *Heem*, Breakfast; 9. *Lesueur*, Martyrdom of SS. Gervasius and Protasius; 82. *Rubens*, Intercession of the saints with Christ; 108. *School of Rembrandt*, Martyrdom of St. Stephen; 151. *Greenenbraeck*, View of Paris in 1741; 115. *Terburg*, The Message; 210. *Ryckaert*, The miser; 164. *Bordone*, Titian's mistress; 178. *Carletto Veronese*, Queen of Cyprus; 46. *Gérard*, Corinna; 89—92. *Breughel*, The four elements; 117. *Teniers junr.*, Liberation of St. Peter; 80. *Moreelèze*, Portrait; 257. *Sassoferrato*, Madonna. — On the r. (beginning again from the entrance door): 140. *Schalken*, The smokers; *169. *Palma Giovine*, Scourging of Christ; 112. *Quellyn*, St. Jerome; 105. *Ph. de Champagne*, Finding of the relics of SS. Gervasius and Protasius; *156. *Pietro Perugino*, Ascension, one of this master's finest works, painted in 1495 for the cathedral of Perugia, and carried off by the French; it was reclaimed in 1815, but presented to

Lyons by Pope Pius VII.; 160. *Seb. del Piombo*, Repose of Christ; 21. *Jouvenet*, Christ expelling the money-changers; 99. *Van Dyck*, Studies: *186. *Guercino*, Circumcision; 155. *Perugino*, SS. James and Gregory; *73. *Dürer*, Madonna and the Child, bestowing bouquets of roses on the Emp. Maximilian and his consort, a celebrated picture containing numerous figures, painted by the master at Venice in 1506, originally preserved in the Imperial Gallery at Vienna, brought to Paris by Napoleon I. and presented to Lyons; 83. *Rubens*, Adoration of the Magi; 197. *Zurbaran* (?), Corpse of St. Francis; 161. *A. del Sarto*, Abraham's sacrifice. — One storey higher is the GALLERIE DES PEINTRES LYONNAIS: *Bonnefonds*, Portrait of Jacquard, inventor of the improved loom, born at Lyons in 1752, died 1834; also busts of the celebrated Lyonnese *Philibert Delorme* (d. at Paris 1577), the botanist *Bernard Jussieu* (1699—1776), Marshal *Suchet*, etc.

The *Musée Archéologique*, also on the first floor, contains in the entrance room to the l. the *brazen tablet (found in 1528) with the speech delivered by the Emperor Claudius before the Senate at Rome in the year 48, in defence of the measure of bestowing citizenship on the Gauls; in the central saloon antique and mediæval bronzes, coins, and various curiosities; among them a treasure found in 1841 on the height of Fourvières, comprising necklaces, bracelets and other trinkets, and coins, buried during the Roman period. Life-size statue of Neptune in bronze, Head of Juno in bronze, both found in the Rhone. Gallic weapons, vases from Athens, etc. — There is also a *Musée d'Histoire Naturelle* here, containing zoological and mineralogical collections. — Finally a *Library*.

The second floor of the *Palais du Commerce et de la Bourse* contains the *Musée d'Art et d'Industrie*, founded in 1858; the specimens in illustration of the silk-culture are particularly instructive (admission daily, 11—5).

The *Civic Library* (Pl. 6), possessing 150,000 vols. and 2400 MSS., is situated on the bank of the Rhone. In the vicinity rises the bronze *Statue of Marshal Suchet* (born at Lyons 1770, d. 1826), '*Duc d'Albufera*', who once served as a merchant's apprentice in the adjacent house.

Two magnificent new streets lead from the Hôtel de Ville to the **Place Louis le Grand*, or *Bellecour* (Pl. E, 3), one of the most spacious squares in Europe, which was destroyed during the Revolution in 1794, but subsequently restored, and adorned with a *Statue of Louis XIV.* in 1825.

The *Place Napoléon* (Pl. F, 4) is adorned with an *Equestrian Statue of Napoleon I.* in bronze, erected in 1822. Adjoining the E. side of this Place is the broad *Cours Napoléon*, where the railway station *La Perrache* is situated, planted with trees, and lying between the Rhone and Saône. The Places Louis le Grand and Napoléon, and the streets connecting them (*Rue de Bourbon*, etc.), are the most aristocratic quarter of Lyons. Beyond the station, and occupying the point of the tongue of land between the rivers, is the suburb *Perrache*, named after its founder (1770), and still rapidly increasing.

The traveller may proceed as far as the confluence of the Rhone and Saône (1½ M. from the railway-station Perrache; omnibus from the Place de la Charité to the Pont de Mulatière 25 c.), where the rivers are separated by a breakwater. The different characters of the two streams are here distinctly observable. The Rhone, a genuine mountain-river, is clear and rapid, whilst the current of the sluggish and muddy Saône is scarcely perceptible. Steamboats ply on both rivers.

STEAMBOATS start near the Place Napoléon: to Avignon every morning in 7—10 hrs., to Arles in 13 hrs. (fares 30, 20, 10 fr.). Stations *Vienna, Tournon, Valence, Avignon, Beaucaire, Arles*. If time permits, the steamboat-journey will be found pleasanter than the railway. The former distantly resembles a trip on the Rhine, but the scenery of the Rhone is less striking, and the steamers ('papins') far inferior.

The *Jardin des Plantes* at the Croix Rousse has since the construction of the railway been converted into a square (near it is the Place Sathonay with the bronze *Statue of Jacquard* by Foyatier), and is superseded by the **Parc de la Tête d'Or*, on the l. bank of the Rhone, at the N. end of the Quai d'Albert (1 M. from the Place des Terreaux), containing rare plants, hothouses, and pleasure-grounds in the style of the Bois de Boulogne at Paris.

The *Railway to Marseilles* (station, see p. 6) crosses the Rhone, affording a glimpse of the imposing city, passes La Guillotière (p. 7), and traverses an attractive district surrounded by mountains. Stations *Saint-Fons, Feysin* with a handsome château on the Rhone, *Serézin, Chasse, and Estressin*.

Vienna (**Hôtel Ombry*, R. 1½—2 fr.; *du Nord*; *Table Ronde*, R. 2, D. 3, A. 1 fr.), the *Vienna Allobrogum* of the ancients, with 24,800 inhab., lies on the l. bank of the Rhone, at the influx of the *Gère*. Several interesting mementoes of its former greatness are still extant. The so-called **Temple of Augustus*, of the Corinthian order (88 ft. long, 49 ft. wide, 56 ft. high), with 16 columns, and hexastyle portico, is approached from the ancient forum by twelve steps, in the middle of which stands an altar. The edifice was used in the middle ages as a church and seriously disfigured, but has been restored as nearly as possible to its original condition. It formerly contained a Museum of Roman antiquities which has been temporarily removed to the Hôtel de Ville and will eventually be transferred to **St. Pierre*, an ancient basilica of the 6th cent., disfigured during last century, but now undergoing restoration. Intending visitors to the temple and church should apply to the architect *M. Quonin*, Place St. Maurice 9. The works now in progress will probably not be completed for several years. — The **Cathedral of St. Maurice* (between the temple and the bridge across the Rhone), begun at the close of the 11th cent., but not completed till 1515, possesses a fine façade of the transition period. The interior is the most ancient part of the edifice. — On the high road, ¼ M. S. of the town, stands an archway surmounted by an obelisk termed the **Plan de l'Aiguille*, which once served as the meta (goal) of a circus. The visitor should return hence to the town by the river. — The ancient remains on *Mont Pipet* are insignificant.

Vienna is not visible from the railway, which passes under part of the town by a tunnel. Immediately beyond the town rises the *Plan de l'Aiguille*, mentioned above. The banks of the

Rhone rise in gentle slopes, planted with vines and fruit-trees. On the r. bank, at some distance from the river, towers *Mont Pilat* (3750 ft.), a picturesque group of mountains, at the base of which lie the celebrated vineyards of *La Côte Rôtie*. The line continues to follow the course of the Rhone, at some distance from the river. Several small stations, then *St. Rambert* (branch-line to Grenoble, p. 30). Ruined castles and ancient watch-towers are occasionally seen on the adjacent heights. Beyond stat. *St. Vallier* rises the *Château de Vals*, near which is the *Roche Taillée*. Farther on are the pinnacles of the *Château de Ponsas*, where Pontius Pilate is said to have resided during his exile.

Stat. *Serves*; then *Tain*, where the valley of the Rhone contracts; on the l. rises the extensive vineyard of *Ermitage*, where the well known wine of that name is produced. In the distance to the l. the indented spurs of the Alps are conspicuous, above which in clear weather the gigantic Mont Blanc is visible. Tain is connected by means of a suspension-bridge with *Tournon*, on the opposite bank, a small town with picturesque old castles of the Counts of Tournon and Dukes of Soubise.

On the l. a view is now disclosed of the broad valley of the *Isère* (ascending towards the Little St. Bernard), on which *Grenoble*, the ancient *Cularo*, subsequently *Gratianopolis*, capital of the Department of the Isère, is situated. In September, B. C. 218, Hannibal ascended this valley with his army, crossed the Little St. Bernard and the Alps within 15 days, and during the same autumn gained the signal victories of the Ticinus and the Trebia. Stat. *Roche-de-Glun*.

The train crosses the Isère and commands a view of the snowy summits of Mont Blanc to the l. To the r. lies *St. Peray* with its far-famed vineyards, on the limestone pinnacles beyond which stand the ruins of the *Château de Crussol*, once the seat of the Crussol family, Dukes of Uzès. Then, on the opposite bank,

Valence (*Lion d'Or*; *Tête d'Or*, both unpretending; **Café Armand*), the *Valentia* of the ancients, once the capital of the Duchy of *Valentinois*, with which the infamous Cæsar Borgia was invested by Louis XII. It is now the chief town, with 20,000 inhab., of the Department of the Drôme. The situation is picturesque, but there is little else to arrest the traveller's attention. The principal curiosities are a few antiquated houses, e. g. that of the *Mistral* family, termed *Le Pendentif*, near the cathedral, date 1548; another in the Grande Rue, near the *Place aux Clercs*, with quaint decorations in the style of the 16th cent. On the ground-floor of No. 4 in the same street Napoleon once lodged when a sous-lieutenant of artillery. On 29th Aug., 1799, Pope Pius VI. died in captivity at Valence. His bust with a basrelief by *Canova* is preserved in the old Romanesque cathedral. The *Museum*, with collections of art and natural history, is insignificant. On the

Rhone-promenade stands the monument of *General Championnet* (d. 1800), the conqueror of Naples, who was a native of Valence. The town is connected with the r. bank by a suspension-bridge. Branch line hence to Grenoble (see p. 30) in $3\frac{1}{2}$ hrs.

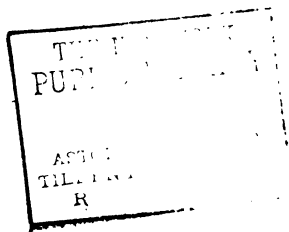
On the height above St. Peray rises the *Château de Beauregard*, erected, it is said, by Vauban in the form of a mimic fortress, now converted into a vast dépôt for the highly esteemed produce of the neighbouring vineyards, the reputation of which is hardly inferior to that of Champagne itself. Stat. *L'Etoile* is picturesquely situated on the hill. Then Stat. *Liuron*, where a branch line diverges to the r. to *Privas*. A little farther the influx of the Drôme is observed on the l.; the line crosses this river at stat. *Loriol* and again approaches the Rhone.

Stat. *Montélimart*. The ancient castle of the once celebrated *Monteil d'Adhémar* family rises on an eminence from the midst of mulberry-trees. The line here quits the Rhone; the plain on the r. expands. The silk-culture has been successfully prosecuted in this district since the campaign of Charles VIII. against Italy in 1494.

About 12 M. to the S. B. is situated the *Château de Grignan*, once the seat of the son-in-law of *Madame de Sévigné*, burned down during the Revolution. The window at which the illustrious letter-writer is said to have sat is still shown. Mad. de Sévigné died here in 1696 in her 70th year, and was interred in the neighbouring church.

On the r. bank, farther on, lies the episcopal residence of *Viviers*, once the capital of the Vivarais, with a conspicuous ecclesiastical seminary. The railway runs to the l. in the plain, by *Châteauneuf*, *Donzères*, and *Pierrelatte*; opposite the latter is *Bourg St. Andéol*, with a handsome suspension-bridge. Next stat. *La Palud*; then *La Croisière*, which is also the station for *Pont St. Esprit* on the r. bank; the long stone bridge of the latter, with 26 arches, was constructed in 1265—1310. To the S.E. towers the majestic *Mont Ventoux* (6824 ft.). Stations *Mondragon*, *Mornas*, *Piolenc*, and, 3 M. from the Rhone, the small town of

Orange (**Hôtel des Princes*, or *Poste*, R. 2, B. 1, D. 3, A. $\frac{3}{4}$ fr.), the *Arausio* of the Romans and once a prosperous and important place. In the middle ages it was the capital of a small principality, which, on the death of the last reigning prince without issue in 1531, fell to his nephew the Count of Nassau, and until the death of William III. (d. 1702), king of England, continued subject to the house of Nassau-Orange. By the Peace of Utrecht, Orange was annexed to France, and the house of Nassau retained the title only of princes of Orange. The antiquarian should if possible devote a few hours to the interesting Roman remains at Orange. On the road to Lyons, $\frac{1}{4}$ M. N. of the town, is a **Triumphal Arch*, part of which is in good preservation, with three archways and twelve columns. The sculptures are sadly defaced; their style appears to be that of the latter half of the



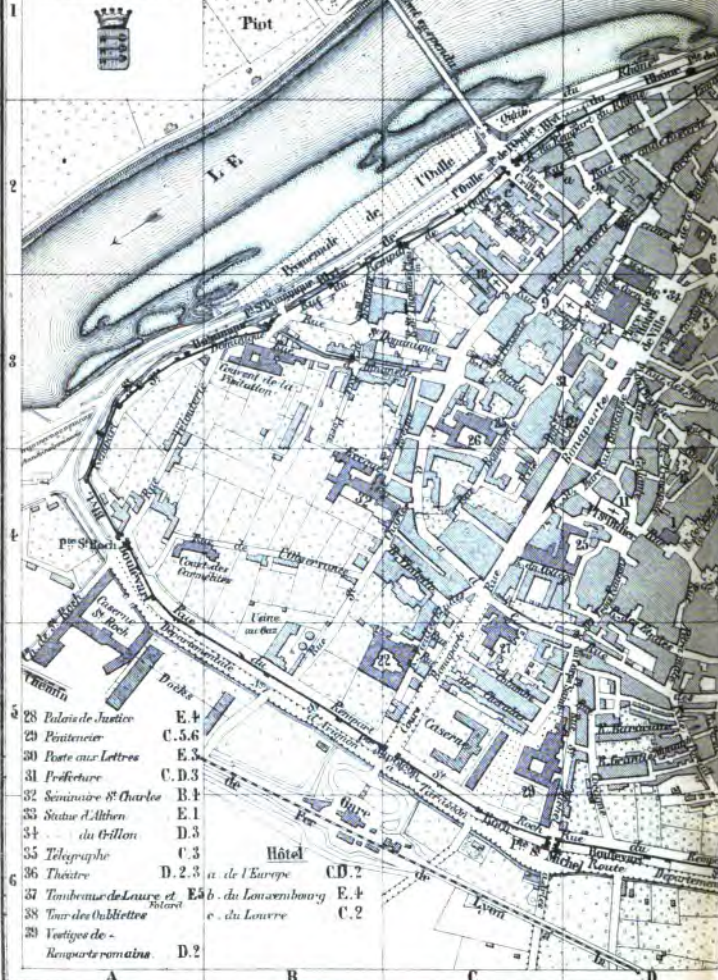
AVIGNON



Ile de
Piot

Champ
de Mars

RHÔNE



28	Palais de Justice	E.4
29	Pont-neuf	C.5.6
30	Poste aux Lettres	E.3
31	Préfecture	C.D.3
32	Séminaire St Charles	B.1
33	Statue d'Athènes	E.1
34	du Collon	D.3
35	Télégraphe	C.3
36	Théâtre	D.2.3
37	Tombes de Laure et	E.5
38	Tour des Ombliettes	E.4
39	Vestiges de -	C.2
	Remparts romains	D.2

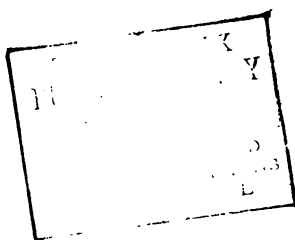
Hôtel

a. de l'Europe C.D.2
b. du Luxembourg E.4
c. du Louvre C.2



- | | | |
|---|------------------------------|-------|
| 1 | Anc. Hôtel Grillon | D.4 |
| 2 | Anc. Hôtel des Monnaies | D.2 |
| 3 | Anc. Palais des Papes | E.2.3 |
| | (Caserne du Palais) | |
| 4 | Anc. Palais de la Reine | |
| | Jeanne | D.2 |
| 5 | Archevêché | D.3 |
| 6 | Banque de France | D.2 |
| 7 | Bourse | D.3.4 |
| 8 | Collège St. Joseph | E.5 |
| | Embarcadere du Chemin de fer | B.6 |

- | | | |
|----|-------------------------------|---------|
| | Edifice | |
| 9 | St. Agricole | C.D.3.5 |
| 10 | Cathédrale N ^{re} D. | E.2 |
| 11 | St. Didier | D.4 |
| 12 | de l'Oratoire | C.3 |
| 13 | des Pénitents gris | E.5 |
| 14 | noirs | F.2 |
| 15 | blancs | D.4 |
| 16 | St. Pierre | D.E.3 |
| 17 | St. Simphonien | F.3 |
| 18 | Temple protestant | C.D.3.6 |
| 19 | israélite | E.4 |
| 20 | la Glacière | |
| 21 | Halle et Marche | E.4 |
| 22 | Hospice St. Louis | B.C.5 |
| 23 | Hôtel Dieu | G.H.4 |
| 24 | Hôtel de Ville | D.3 |
| 25 | Lyceé | C.D.4 |
| 26 | Musée Colbert | C.3 |
| 27 | d'Histoire | C.4.5 |
| | (Jardin botanique) | |



2nd cent., and not that of the time of Marius or Augustus as has been conjectured. On the S. side of the town, at the foot of an eminence, lies the **Roman Theatre*, 118 ft. in height, 338 ft. in length, with walls 13 ft. in thickness (the concierge lives on the spot, $\frac{1}{2}$ fr.). The admirably preserved wall of the stage, from which an awning used to be stretched, still contains the three doors by which the actors entered. The semicircular space for the spectators, which rises opposite, is in a much more dilapidated condition; the tiers of seats have almost entirely vanished. The acoustic arrangement of the structure is admirable. Words spoken in a loud and distinct voice on the stage are perfectly audible on the highest tier. Scanty remnants of a *Circus* adjoin the theatre. The height above the theatre, once occupied by the citadel of Orange which was destroyed by Louis XIV., affords a good survey of the neighbourhood. The promenade is adorned with a statue of the *Comte de Gasparin* (d. 1862).

Beyond Orange the line traverses a plain, at a considerable distance from the Rhone and the mountains, where olives begin to indicate the proximity of a warmer climate. Stations *Courthézon* and *Bédarrides* (a corruption of *Biturrita*, the 'two-towered'). Stat. *Sorgues* lies on the river of that name, which descends from Vaucluse.

FROM SORGUES TO CARPENTRAS by a branch railway in $\frac{3}{4}$ hr. (fares 1 fr. 90, 1 fr. 45, 1 fr. 5 c.). Carpentras (*Hôtel Orient*; *Univers*; *Café Alcazar*, opposite the Palais de Justice), the ancient *Carpentoracte*, is a manufacturing town with 10,918 inhab. The first conspicuous edifice, as the town is entered, is the hospital, with a statue of the founder in front. Hence in a straight direction to the *Palais de Justice*, the court of which (apply to the concierge) contains a small Roman **Triumphal Arch* of the 3rd cent. A. D. The sculptures on the side represent two barbarians bound to a tree, on which trophies are suspended. The frieze and attic are wanting. Adjacent is the late Gothic church of *St. Séverin*, the S. portal of which merits notice. The town is encircled by ramparts with pleasant promenades, in which (l. from the station) the *Museum* containing antiquities and paintings is situated. Mont Ventoux (p. 12) bounds the horizon on the E.

To the l. on the Rhone is situated *Roquemaure*, commanded by an ancient tower, and supposed to be the locality where Hannibal accomplished the passage of the river when marching towards Italy. The train now soon affords a view of the papal palace and the towers of

Avignon (**HÔTEL DE L'EUROPE*, Pl. a, R. 2, D. $3\frac{1}{2}$, L. and A. 1 fr.; *HÔTEL DU LUXEMBOURG*, Pl. b; *LOUVRE*, Pl. c, all $\frac{3}{4}$ M. from the station, omnibus 50c.; *COURS NAPOLEON*, nearer the station; best *Cafés* in the Place), the *Avenio* of the Romans. The old city-wall, constructed of massive blocks of stone in 1349—1368, with numerous gates, admirably preserved and affording an interesting example of the fortifications of that period, testify to its ancient importance. Down to the reign of Louis XIV. it contained 80,000 inhab. (now 36,000). The town was once a Roman colony, afterwards belonged to the Burgundians, then to the Franks, became

capital of the County of Venaissin, lost its independence to Louis VIII. in 1228, fell into the hands of Charles of Anjou in 1290, was the residence of the popes from 1309 to 1377, seven of whom, from Clement V. (Bertrand de Goth) to Gregory XI., reigned here (the latter transferred his seat to Rome in 1377), and continued subject to the pontifical sway until it was annexed to France by the Revolution in 1791.

The town lies on the l. bank of the Rhone, a little above the influx of the Durance, and is connected with *Villeneuve* on the opposite bank by a suspension-bridge. It is commanded by the abrupt *Rocher des Dons* (rupes dominorum), 300 ft. in height, which is surmounted by the *Cathedral of Notre Dame*, (Pl. 10), a structure of the 14th cent., recently restored. The portico is of considerably earlier origin. The church contains the handsome *monument of Pope John XXII. (Euse of Cahors, d. 1334), and that of Benedict XII. (d. 1342) in the l. aisle. Immediately behind the cathedral is *La Glacière*, a square tower deriving its name from a neighbouring ice-cellar. It once served as the prison of the Inquisition, and during the eventful month of October, 1791, was the scene of the execution of 63 innocent victims.

Near the cathedral rises the **Papal Palace* (Pl. 3), now a barrack, a lofty and gloomy pile, erected by Clement V. and his successors, with huge towers and walls 100 ft. in height. The faded frescoes in the *Chapelle du St. Office* were executed by Simone Memmi of Siena (d. 1339). Rienzi was incarcerated here in 1351 in the *Tour des Oubliettes*, at the same time as Petrarch was entertained in the palace as a guest.

Opposite the palace stands the *Ancienne Mairie* (Pl. 2, now *Conservatoire de Musique*), the mint of the papal period. The portal bears a relief representing flowers, armorial bearings, etc.

Pleasant grounds have been laid out on the hill near the cathedral. The best point of view is a rocky eminence in the centre. The *prospect, one of the most beautiful in France, embraces the course of the Rhone and its banks; Villeneuve on the opposite bank with its citadel and ancient towers; in the distance towards the N. W. the Cevennes; N. E. Mont Ventoux; E. the Durance, resembling a silver thread, beyond it the Alps; below the spectator the tortuous and antiquated streets of Avignon. On the promenades is a statue to *Jean Althen*, erected in 1846, out of gratitude to him for having introduced the cultivation of madder, which now forms the staple commodity of the district (used extensively in dyeing the French red military trowsers).

At the base of the Rocher des Dons lies the *Grande Place*, with a number of handsome modern edifices. In front of the *Theatre* (Pl. 36) are statues of Racine and Molière; the medallions above represent John XXII. and Petrarch. The neighbouring *Hôtel de*

Ville (Pl. 24) possesses a quaint clock with figures which strike the hours. In front of it stands a *Statue of Crillon* (Pl. 34), erected in 1858. This hero, a scion of a Piedmontese family who settled in France in the 15th cent., distinguished himself at the early age of 16 under the Duke of Guise, then under Francis of Lorraine, and above all at the siege of Calais. He afterwards became a Knight of St. John and an intrepid antagonist of the Turks. He died at Avignon in 1615. His motto '*Fais ton devoir*' is inscribed on the pedestal of his statue.

In the Rue Calade is situated the **Musée Calvet* (Pl. 26) (open daily, custodian 1 fr.).

The GROUND FLOOR contains a fine collection of Roman antiquities, reliefs, and inscriptions; two monuments, found at Vaison near Orange, are especially remarkable for their size and excellent preservation.

On the FIRST FLOOR is the Picture Gallery: 80. *Lor. di Credi*, Madonna; 101. *Eeckhout*, Crucifixion; 106. *Inn. da Imola*, Madonna; three small pictures attributed to *Holbein*. The back of the saloon is exclusively devoted to works of the *Vernet* family, natives of Avignon (*Joseph*, the painter of Madonnas, his son *Carle*, and his celebrated grandson *Horace*); Madonnas and sketches by *Joseph*; a Cossack by *Carle*; **Mazeppa* by *Horace*, in two copies, unfortunately darkened by age. — Also a collection of ancient and mediæval coins, statuettes, crystal, lamps, sculptures of the Renaissance, furniture (a collection of republican assignats), cameos, engravings, drawings, a beautiful ivory Crucifix executed in 1869 by *J. Guillermin*, etc. — The Library contains 80,000 vols. and 2000 MSS.

In the garden at the back of the Museum a monument was erected in 1823 by Mr. Charles Kensall to the memory of Petrarch's Laura. Her tomb was formerly in the Eglise des Cordeliers, but was destroyed with the church during the Revolution.

In 1336, *Francesco Petrarca*, then 22 years of age, visited Avignon, and beheld *Laura de Noves*, who was in her 18th year, at the church of the nunnery of St. Claire. Her beauty impressed the ardent young Italian so profoundly, that, although he never received the slightest token of regard from the object of his romantic attachment, either before or after her marriage, with Hugues de Sade, he continued throughout his whole lifetime to celebrate her praises in songs and sonnets. In 1334 he quitted Avignon for Vacluse, travelled in France, Germany, and Italy, and returned to Avignon in 1342 (with his friend Cola di Rienzi), where he found Laura the mother of a numerous family. She died in 1348, bowed down by domestic affliction. Petrarch lived till 1374, and long after Laura's death dedicated many touching lines to her memory.

The long and intimate connection of Avignon with Rome, as well as its reminiscences of Petrarch, may be said to invest the town with an almost Italian character. The whole of *Provence* indeed recalls the scenery of the south more than any other district in France.

Avignon is a very windy place. The prevailing *Mistral* often blows with great violence, and has given rise to the ancient saying:

*Avenio ventosa,
Sine vento venenosa,
Cum vento fastidiosa.*

THE FOUNTAINS OF VAUCLUSE may easily be visited in the course of an afternoon with the aid of the Avignon-Cavaillon branch-railway. After several unimportant stations, the train reaches *L'Isle sur Sorgue* (in 1-1½ hr.; fares 2 fr. 70, 2 fr., 1 fr. 50 c.). Thence drive or walk

up the valley of the Sorgue, following its sinuosities towards Mont Ventoux, to the (3 M.) village of *Vaucluse* (Hôtel de Laure). A footpath leads hence in $\frac{1}{4}$ hr. into the *Vaucluse* ravine, a rocky gorge, above which the ruined castle of the Bishops of Cavaillon rises on the r. At its extremity the sources of the Sorgue emerge from a profound grotto, at one time in precipitate haste, at another in gentle ripples. This spot is mentioned by Petrarch in his 14th Canzone, 'Chiare, fresche e dolci acque.'

Shortly after quitting Avignon the line crosses the broad bed of the often impetuous and turgid *Durance*, the Roman *Druentia*, which descends from the Cottian Alps to the Rhone. Olive-trees are abundant in this district. Stations *Barbentane*, *Graveson*, and

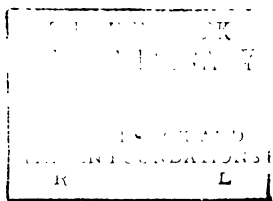
Tarascon (*Hôtel des Empereurs*, R. $1\frac{1}{2}$, D. 3, A. $\frac{1}{2}$ fr.), pop. 13,500, once the seat of King René of Anjou, the great patron of minstrelsy, whose lofty old castle and above it the Gothic spire of the church of *St. Marthe* (14th cent.) arrest the traveller's attention. On the opposite bank, and connected with Tarascon by a bridge, is situated the busy town of *Beaucaire* (where an important annual market takes place in July), commanded by an ancient castle of the Counts of Toulouse.

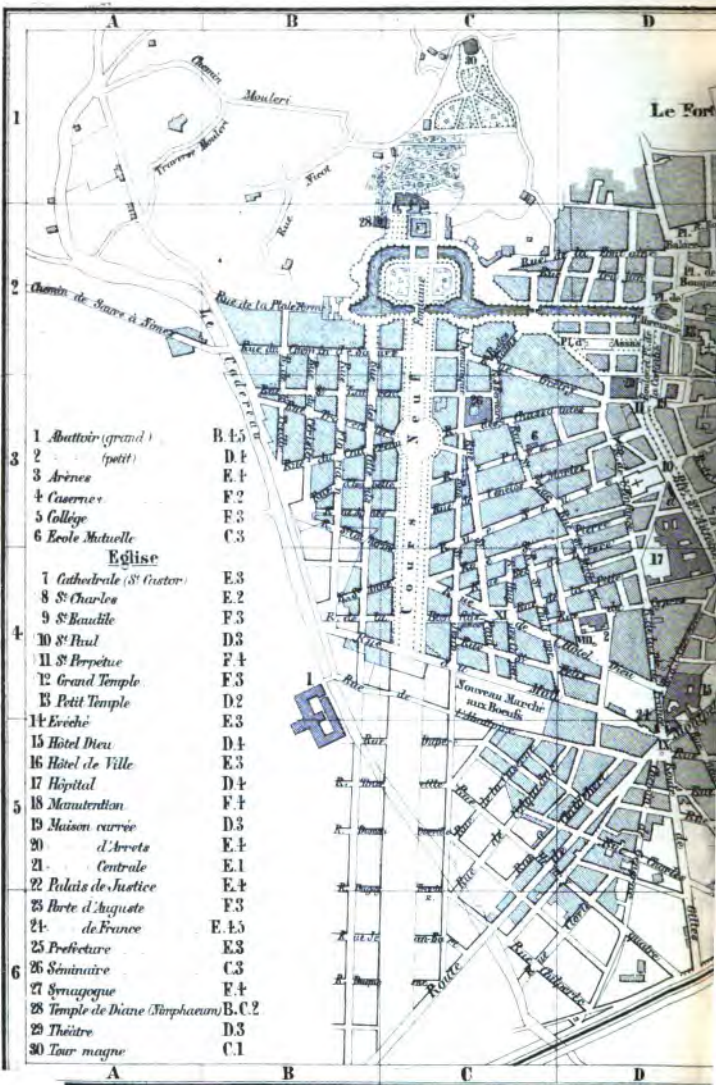
FROM TARASCON TO ST. RÉMY (10 M., one horse carr. for the excursion 10 fr.). On the site of the ancient *Glanum*, $\frac{1}{2}$ M. above the small town, are situated two interesting *ROMAN MONUMENTS. One of these, 58 ft. in height, resembling the celebrated monument of Igel near Trèves, was erected by the three brothers Sextus, Lucius, and Marcus Julius to the memory of their parents. It is constructed of massive blocks of stone, and consists of three different storeys: the reliefs on the lowest represent battle scenes, above these are garlands and tragic masks; the next storey consists of an open double arch; the third is a circular temple borne by ten columns, with two portrait-statues. This magnificent relic belongs to the time of Cæsar. Adjacent to it is a half ruined **Triumphal Arch*, also adorned with sculptures (Victory with a prisoner), which appear to point to the victories of Marcus Aurelius. St. Rémy, which lies at the foot of the barren limestone rocks of the *Alpes*, was the birthplace of the celebrated physician and astrologer *Michael Nostradamus* (1503—66), who stood high in the favour of Catharine de' Medici.

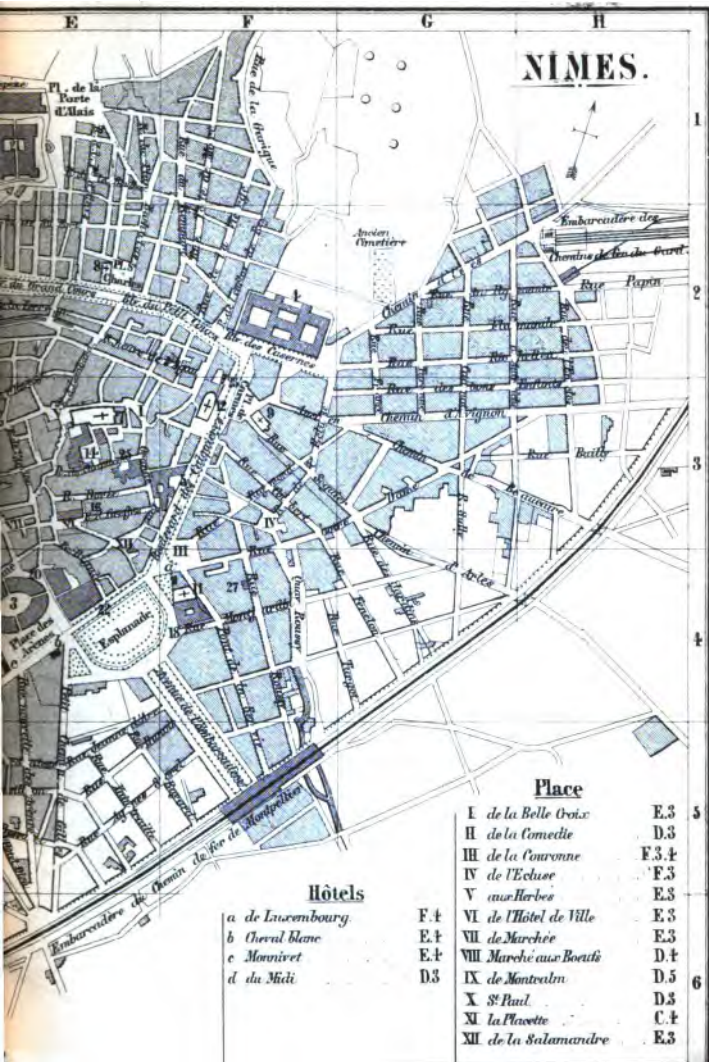
FROM TARASCON TO NIMES railway in $\frac{3}{4}$ hr. (fares 3 fr. 15, 2 fr. 25, 1 fr. 70 c.); to MONTPELLIER in 2—3 hrs. (fares 8 fr. 60, 6 fr. 45, 4 fr. 76 c.). The line traverses extensive olive-plantations, passing *Beaucaire* (see above) and three other unimportant stations.

Nîmes (*HÔTEL DE LUXEMBOURG, Pl. a, in the Esplanade, R. 3, L. $\frac{1}{2}$, B. $1\frac{1}{2}$, D. $3\frac{1}{2}$, A. $\frac{3}{4}$ fr.; CHEVAL BLANC, Pl. b, opposite the Arena; *HÔTEL ET RESTAURANT MANIVET, Pl. c, opposite the Maison Carrée; HÔTEL DE LA MÉDITERRANÉE, near the station; HÔTEL DU MIDI, Pl. d, Place de la Couronne; *Café du Commerce*, opposite the Arena; *Café de l'Univers*, opposite the Maison Carrée), the ancient *Nemausus*, capital of the Gallic *Arecomaci*, and one of the most important places in Gallia *Narbonensis*, is now the chief town of the Department of the Gard.

Nîmes, which numbers 15,000 Protestants among its present population of 60,200, has several times been the scene of fierce religious struggles, especially during the reign of Louis XIV. In 1704 Marshal Villars had an interview in the garden of the monastery of the *Recollets* (now the site of the theatre) with *Jean Cavalier*, the talented leader of the *Camisards*, who thereupon entered the service of Louis XIV., which however he soon quitted (d. in England in 1740). *Jean Nicot*, a physician of Nîmes, introduced tobacco-smoking from America in 1564. *Gutzot*, the







1

2

celebrated statesman and historian, son of an advocate of Nîmes, was born here in 1787.

The town is surrounded by pleasant Boulevards, which terminate in the *Eplanade*, adorned with a handsome modern fountain-group (representing the city of Nemausus, with 4 river-deities beneath).

The extremely interesting Roman antiquities are not far distant from the station. The stranger first reaches the **ARENA*, or *AMPHITHEATRE* (Pl. 3), consisting of two storeys, each with 60 arcades, together 74 ft. in height. The exterior is in admirable preservation. The interior contains 32 tiers of seats (entrance on the W. side, where a notice indicates the dwelling of the concierge; 50 c.), and could accommodate 32,000 spectators; greater axis 148, less 112 yds., height 74 ft., inner arena 76 by 42 yds. The upper gallery is about $\frac{1}{4}$ M. in circumference. The founder is unknown, but is conjectured to have been the emperor Antoninus Pius, about B.C. 140, whose ancestors were natives of Nemausus. The four original entrances are still recognised. Doors in the pavement of the arena lead to the (modern) 'souterrain', the ceiling of which is supported by beams. In the middle ages the Arena was employed by the Visigoths and afterwards by the Saracens as a fortress. Extensive works of restoration are now going on, especially in the interior and the E. side of the exterior, as the Arena is still employed for the exhibition of bull-fights (but of a bloodless character).

The next object of interest is the **MAISON CARRÉE* (Pl. 19) (the route to which passes the modern church of *St. Paul*), a well preserved *Temple* (88 ft. long, 42 ft. wide), with 30 Corinthian columns (detached, 20 immured), dating from the reign of Augustus or Antoninus Pius, employed as a church in the middle ages and subsequently as a town-hall. The inscription: conjectured (from the holes made by the nails by which it was formerly attached) to have been as follows: C. CAESARI. AVGVSTI. F. COS. L. CAESARI. AVGVSTI. F. COS. DESIGNATO. PRINCIPIBVS. IVVENTVTIS., according to which the temple would appear to have been dedicated to Caius and Lucius Cæsar, the grandsons of Augustus. The edifice is, however, probably of later origin, as the style of the decorations points rather to the age of the Antonines. This temple was connected with other buildings, the foundations of which still exist, and in all probability constituted part of the ancient forum, like the similar Temple of Augustus at Vienne (p. 10). It now contains a **Museum* of antiquities and pictures, of which the following merit inspection: *1. *Xaver Sigalon*, Narcissus and Locusta experimentalising on a slave with the poison destined for Britannicus (1824); 2. *Paul Delaroche*, Cromwell at the coffin of Charles I. (painted 1831); 74. *Rigaud*, Portrait of Turenne; 38. *Rubens*, Head of a girl; 104. *Titian*, John the Baptist; 54. *Greuze*, Old woman; 27. *Van Loo*, Portrait of his mother; 112. *Caravaggio*, Portrait of a boy; 45. *Grimour*, A young girl. Also antique mosaics, fragments of sculptures, numerous inscriptions, etc. The concierge lives opposite (1 fr.).

From the *Maison Carrée* the visitor should next proceed by the Boulevards and the canal to the *Jardin de la Fontaine*, where the **NYMPHÆUM* (Pl. 28), formerly supposed to be a *Temple of Diana*, is situated. This fine vaulted structure, with niches for the reception of statues, has partly fallen in; it contains statues, busts, architectural fragments, etc. from the excavations which have been made here. The nature of the extensive ruins behind the Nymphæum cannot now be ascertained. Here, too, are the Roman **BATHS* excavated by Louis XIV. They contain a large peristyle with low columns, a number of niches, a basin for swimming, and the spring by which Nîmes is now supplied with water. Well kept pleasure-grounds in the rococo style adjoin the baths. (The concierge at the E. entrance to the garden keeps the keys of the Nymphæum and the Baths; 1 fr.)

Beyond the spring rises a hill with promenades, surmounted by the **TOURMAGNE* (turris magna) (Pl. 30), a Roman structure, variously conjectured to have been a beacon-tower, a temple, or a treasury (keys at a small red house, to the r. on the way from the baths, about 200 paces

below the summit). It was more probably a monumental tribute to some illustrious Roman. The tower is of octagonal form and is ascended by a modern stair of 140 steps. The *view from the summit well repays the ascent; it embraces the town and environs, as far as the vicinity of the estuary of the Rhone, and the distant Pyrenees to the W. The extent of the ancient Nemausus is distinctly recognised hence; two of the ancient gates, the *Porta Augusti* (on the E. side of the Boulevards) and the *Porte de France* are still preserved. The former, discovered in 1793, has four entrances and bears the inscription: IMPER. CAESAR. DIVI. F. AVGVSTVS. COS. XI. TRIB. POT. PORTAS. MVROS. QVE. COL. DAT., signifying that Augustus provided the colony of Nemausus with gates and walls in the year B. C. 23. The other gate is of simpler construction, and one arch of it only is preserved.

EXCURSION TO THE PONT DU GARD, 14½ M., uninteresting country, by carr. in 2 hrs. One-horse carr. there and back 12 fr. (from the Hôtel du Luxembourg). Or the traveller may avail himself of one of the omnibuses which run to *Remoulins* several times daily, as far as *La Foux*, whence a road on the r. bank of the Gard leads to the far-famed 'Pont' (1½ M.), at a small house near which refreshments may be obtained.

The ***Pont du Gard*, a bridge and aqueduct over the Gard, which descends from the Cevennes, passing the town of *Alais* with its extensive iron-works, is one of the most magnificent Roman works extant. The desolate rocky valley of the Gard is bridged over by a threefold series (the lowest 6, the next 11, and the highest 35 in number) of arches which present a most majestic appearance. Agrippa, the general of Augustus, is supposed to have been the founder. The object of this structure was to supply Nîmes with water from the springs of Airan near St. Quentin and Ure near Uzès, a distance of 14 M. Several arches are also seen to the N. of the Pont du Gard, and other traces of the aqueduct still exist nearer the town. The structure is now undergoing restoration and will again be used for its original purpose, as the present supply of water is defective. The bridge for carriages was added to the Roman aqueduct in 1743.

Beyond Nîmes the train traverses the broad and fertile plain on the S. of the Cevennes, passes *Lunel*, well known for its sweet wine (10½ M. to the S. lies *Aigues Mortes*, which possesses venerable towers and walls of the period of Louis IX. and Philip the Bold), and in 1½—2 hrs. reaches

Montpellier (*Hôtel Nevet*, R. 2½, B. 1½, A. ¾, Omnibus ½ fr.; *Hôtel du Midi*; *de Londres*), capital of the Department of the Hérault, an industrial town with 55,600 inhab., beautifully situated and frequently visited by strangers on account of the salubrity of the climate and the neighbouring baths. The village which originally stood here was converted into a town towards the close of the 10th cent., under the name of *Mons Pessulus*, and a university was founded here in 1196 by Pope Urban V. The medical faculty of Montpellier still enjoys a considerable reputation. The town suffered severely during the Huguenot wars. Here on 19th Oct. 1622, the well-known Peace was concluded. The finest point in the town is the **Promenade du Peyrou*, an extensive terrace planted with lime-trees, with an equestrian *Statue of Louis XIV.*, and the *Château d'Eau*. Fine view hence; in clear weather the summit of the Canigou in the Pyrenees is visible. The *Jardin des Plantes* is the oldest in France. The *Musée Faure* contains a picture-gallery of some value, the gem of which is a **Portrait of Lorenzo de' Medici* by *Raphael*. The public *Library* possesses a few interesting MSS. and other curiosities.

Montpellier is 1¼ hr. distant by railway from *Cette*, a sea-port founded by Louis XIV., containing salt-works and manufactories where all kinds of wine are prepared from the Spanish Benicarlo and largely exported to the north.

FROM TARASCON (p. 16) TO ARLES the railway skirts the l. bank of the Rhone. The country, which is flat, and planted with

the vine and olive, presents a marked southern character. The manners and unintelligible patois of the inhabitants differ materially from those of N. France. The peculiar softness of the old Provençal language employed by the *Troubadours* may still be traced. *S* is here pronounced like *sh* (e. g. pershonne), *ch* like *s* (serser for chercher). These characteristics, as well as the vivacious and excitable temperament of the natives, betoken the gradual transition from France to Italy.

Arles (**Hôtel du Nord*, R. 2, B. 1½, A. 1 fr.; *Hôtel du Forum*), the *Arelate* or *Arelas* of the ancients, once one of the most important towns in Gaul, is now a somewhat dull place (25,543 inhab.) on the Rhone, 24 M. from its mouth. It is connected with *Trinquetaille* on the opposite bank by a bridge of boats.

The principal sights of Arles, for which 3—4 hrs. suffice, are all within easy distance from the hotels: to the E. St. Trophime, the extensive Museum, and the Theatre of Augustus; N. the Amphitheatre, and S.E. the Champs-Élysées.

In the Place of the *Hôtel de Ville*, which was erected in 1673, rises an **Obelisk* of grey granite from the mines of Estrelle near Fréjus (p. 27), an ancient monument of unknown origin, found in the Rhone in 1676 and placed here in honour of Louis XIV. It was afterwards furnished with an inscription to Napoleon III., informing the reader that under his government '*les méchants tremblent et les bons se rassurent*'.

In the vicinity stands the **Cathedral of St. Trophime* (Trophimus is said to have been a pupil of St. Paul), founded in the 6th or 7th cent., possessing an interesting **Portal* of the 12th or 13th cent., of semicircular form, supported by twelve columns resting on lions, between which are apostles and saints (St. Trophimus, St. Stephen, etc.); above it Christ as Judge of the world. The interior contains little to interest the visitor, with the exception of several sarcophagi and pictures. On the S. side (entered from the sacristy) are the **Cloisters*, with round and pointed arches and remarkable capitals, dating from various epochs. The N. side is in the half antique style of the Carlovingian period (9th cent.), the E. side dates from 1221, the W. side (the most beautiful) from 1389, and the S. side from the 16th cent.

The **Museum*, established in the old church of St. Anna, contains numerous antiquities found in and near Arles, most of them in the theatre, where the celebrated *Venus of Arles*, now one of the greatest treasures of the Louvre at Paris, was also discovered in 1651. The following relics deserve special mention: **head of Diana* (or Venus); Augustus (found in 1834); recumbent Silenus with pipe, once used as a fountain-figure; Mithras entwined by a serpent, with the signs of the zodiac; altar of Apollo with basrelief representing the punishment of Marsyas; above the latter a relief with the nine Muses; a number of amphoræ, pipes of

water-conduits, Christian tombstones and sarcophagi from the ancient burial-ground (see below), etc.

The **Theatre* (commonly called that of 'Augustus'), a most picturesque ruin, is in a very dilapidated condition. The houses by which it is at present partially surrounded are in process of being demolished, and more of the external wall will be disengaged. The most perfect part is the stage-wall, which according to the ancient arrangement had three doors. In front of it was a colonnade, of which two columns, one of African, the other of Carrara marble, are still standing. The opening for the letting down of the curtain is distinctly recognisable. The orchestra, paved with slabs of variegated marble, contained the seats of persons of rank. The lower tiers only of the seats of the ordinary spectators are preserved. The theatre once possessed a second story, indications of which are observed when the ruin is viewed from the Saracens' Tower (in the direction of the public promenade). The dimensions of the building when perfect were very extensive.

The **Amphitheatre* is larger than that of Nîmes (p. 17), but in inferior preservation. It is nearly 500 yds. in circumference; the arena is 75 yds. long and 40 yds. wide. The entrance is on the N. side. It possessed five corridors and tiers of seats for 25,000 spectators. The two storeys of 60 arches, the lower being Doric, the upper Corinthian, present a most imposing aspect. The interior was formerly occupied by a number of dwellings tenanted by poor families, but these have been almost entirely removed during the present century. After the Roman period the amphitheatre was employed by the Goths, then by the Saracens, and again by Charles Martel (who expelled the latter in 739), as a stronghold, two of the four towers of which are still standing. A stair of 103 steps ascends the W. tower, which commands a pleasing survey of the neighbourhood. The vaults beneath the lowest tier of seats served as receptacles for the wild beasts, the gladiators, etc. They communicated with the arena by means of six doors. The spectators of high rank occupied the front seats and were protected from the attacks of the wild animals by a lofty parapet. Bloodless bull-fights are now occasionally exhibited here. The concierge, who lives opposite the N. entrance, sells ancient coins and cut stones (a good specimen of the latter 5—15 fr.).

In the *Place du Forum*, the site of the ancient market-place, two granite pillars and fragments of a Corinthian pediment are still seen (near the Hôtel du Nord).

On the S.E. side of the town are the *Champs Elysées* (Aliscamps), originally a Roman burying-ground, consecrated by St. Trophimus and furnished by him with a chapel. In the middle ages this cemetery enjoyed such celebrity that bodies were conveyed hither for sepulture from vast distances. It is mentioned by Dante in his *Inferno* (9, 112): '*Si come ad Arli, ove Rodano stagna, . . .*

fanno i sepolcri tutto il loco varo. To this day many ancient sarcophagi are still to be seen in the environs of the curious old church, although after the first Revolution great numbers were sold to relic-hunters from all parts of the world.

From Arles to Lunel (p. 18) a branch-line runs in 1½ hr., and thence to Montpellier.

About 2½ M. to the N. E. of Arles, on an isolated rock, rise the grand, but now dilapidated buildings of the suppressed abbey of *Montmajour*, founded in the 10th cent., with a church in the transition style. Beneath the latter is a spacious crypt of the 11th cent. The cloisters contain decaying monuments of the House of Anjou.

Below Arles begins the flat delta of the estuary of the Rhone, termed the *Ile de la Camargue*. It is protected against the incursions of the sea by dykes, and is employed partly as arable and partly as pasture land, which supports numerous flocks and herds. The delta encloses the *Etang de Valcarès*, at the mouth of which, on the *Petit Rhône*, near the sea, is situated *Ste. Marie*, the only village on the Camargue. As the estuary is not accessible to vessels of heavy burden, a large canal to obviate this difficulty is projected.

After the train has quitted the station of Arles, the traveller observes the upper arches of the amphitheatre on the r., and the *Alpines Mts.* in the distance to the l. Between Arles and Salon the line intersects the stony plain of *Crau*, which the ancients mention as the scene of the contest of Hercules with the Ligures. Several small stations. Near *St. Chamas* the line skirts the long *Etang de Berre*, an extensive inland lake on the r. A rocky district, through which several cuttings lead, is next traversed. Then stat. *Rognac*.

FROM ROGNAC TO AIX branch railway in 1 hr. viâ *Roquefavour* (in a romantic valley, with an extensive modern aqueduct for the supply of *Marseilles*). *Aix (Palais Royal)*, once the Roman colony *Aquæ Sextiæ*, where in B. C. 102 Marius gained a bloody victory over the Teutones, was in the middle ages the capital of Provence and seat of the *Troubadours* and their '*cours d'amour*'. The church of *St. Sauveur* is a fine edifice. *Aix* also possesses a museum with numerous French and Italian pictures, warm baths, and a number of valuable private collections. The oil of *Aix* is in high repute.

At stat. *Vitrolles* the *Etang de Berre* is finally quitted. Beyond stat. *Pas-des-Lanciers* the train traverses the longest tunnel in France, nearly 3 M. in length (transit 6 min.), on emerging from which it passes some grand rocky scenery. The sea now comes in sight, and the rocky islands of *Château d'If*, *Ratonneau*, etc. are seen rising from the Gulf of *Marseilles*. Stat. *L'Estaque*. Groups of pines occasionally diversify the landscape, which is of a southern character and surrounded by the imposing mountains *Mont de l'Etoile*, *St. Cyr*, *Gardirole*, *Puget*, etc. In the foreground lies *Marseilles*.

Marseilles, the principal sea-port of France, termed *Massalia* by the Greeks, *Massilia* by the Romans, an important place even at an early period of antiquity, now a city with 300,000 inhab.,

is the capital of the Department of the Embouchures of the Rhone, and depôt of a brisk maritime traffic with the East, Italy, and Africa (Algiers).

Hotels. *GRAND HÔTEL DU LOUVRE ET DE LA PAIX (Pl. a), with 250 rooms, principal façade facing the S., *GRAND HÔTEL DE MARSEILLE (Pl. b), *HÔTEL DE NOAILLES (Pl. c), Rue de Noailles, all in the Cannebière-Prolongée, and fitted up in the style of the great Parisian hotels, containing 250 rooms from 2 fr. upwards, table d'hôte at 6 p. m. 5 fr., B. 1½ fr., A. and L. 3 fr.; *HÔTEL DU PETIT LOUVRE (Pl. d), Rue Cannebière, R. 2 fr.; HÔTEL DU LUXEMBOURG (Pl. e), Rue St. Ferréol 25, R. 3, L. and A. 1½, D. 4 fr.; *HÔTEL DES COLONIES, Rue Vacon; HÔTEL DES AMBASSADEURS (Pl. f), Rue Beauveau, R. 1½ fr.; GRAND HÔTEL DES PRINCES (Pl. g), Place Royale; HÔTEL D'ITALIE (Pl. i), at the harbour; HÔTEL DE ROME (Pl. h). — The atmosphere of the town in summer is hot and oppressive. Those who contemplate a stay of several days during the warm season should select the *HÔTEL DES CATALANS (Pl. k), in the vicinity of the sea-baths and near the so-called *Résidence Impériale* (p. 24); the situation is delightful, and the house spacious and comfortable (open from May to the end of October only); omnibus to and from the station. A small establishment, somewhat more distant, is the *HÔTEL VICTORIA (Pl. l), situated at the extremity of the Cours du Prado, at the point where it approaches the sea; there is a good bathing-place near it, and the house is recommended for a prolonged stay.

Restaurants. *De la Cannebière*; *Hôtel de l'Orient*; **Roubion (à la Réserve)*, beautifully situated on the new road La Corniche; *Hôtel du Luxembourg* (Parrocel). *Bouillabaisse*, a good fish. Chablis, Graves, and Sauterne are the white wines usually drunk.

Cafés. *De France* and *de l'Univers*, *Café Turc*, etc., all in the Cannebière; *Bodoul*, Rue St. Ferréol; all in the handsome Parisian style.

Post Office, Rue de Grignan.

Bookseller *Veuve Camoin*, in the Cannebière, with reading-rooms (25 c. per diem). French newspapers, Galignani, etc.

Carriages are of two kinds. First, the *voitures du service de la gare*, destined for the conveyance of travellers to and from the railway-station, and posted there only. The passenger on entering receives a detailed tariff, in which even the driver's name is stated: one-horse carr. 1 fr. 25 c. for 1 pers., for each additional pers. 25 c.; two-horse carr. 1 fr. 75 c. for 1 pers., for each additional pers. 25 c., for a drive at night 25 c. more; each article of luggage 25 c.; if the traveller fail in obtaining accommodation at the hotel, 25 c. additional for driving to another. Secondly, the *voitures de place (fiacres)*: one-horse 1 fr. 50 c. per drive, 2 fr. 25 c. for the first, and 2 fr. for each succeeding hour; two-horse 2 fr. per drive, 2 fr. 50 c. for the first, and 2 fr. for each succeeding hour. From 6 p. m. to 6 a. m. one-horse 1 fr. 75 c., two-horse 2 fr. 50 c. per drive. — Omnibus 30 c., each article of luggage 25 c.

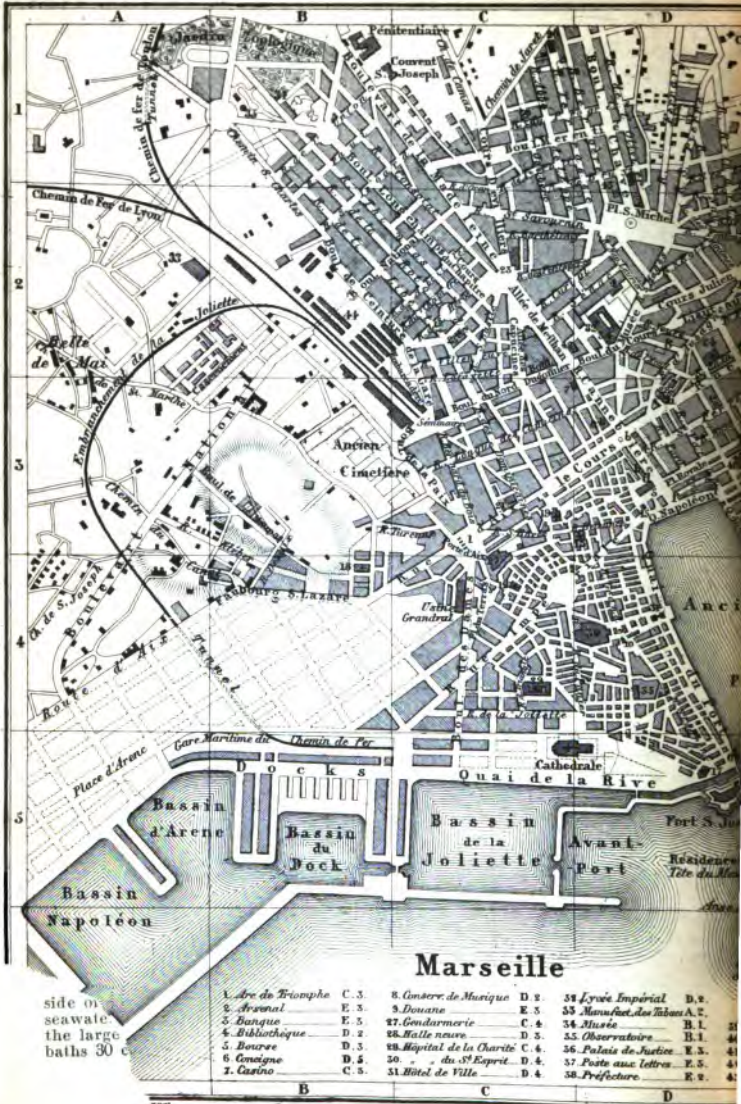
Steamboats to Ajaccio (R. 54) once weekly in 26 hrs., fare 30 or 20 fr.; to Algiers 3 times weekly in 50 hrs., fare 95 or 71 fr.; to Genoa and Leghorn, steamers of Valéry & Co. once weekly; to Nice, twice weekly in 14 hrs., 32 fr.

Boats in the Ancien Port at the extremity of the Rue Cannebière; 1½ fr. for the first, 1 fr. for each succeeding hour. In fine weather a delightful excursion may be made to the islands of Ratonneau, Pomègues, and the Château d'If (p. 25).

Sea-baths, handsomely fitted up, in the *Anse des Catalans*, on the E. side of the town, below the conspicuous *Résidence Impériale*; also warm seawater-baths, douche, vapour, etc. for gentlemen and ladies. Adjacent, the large **Hôtel des Catalans*, with restaurant. Omnibus to or from the baths 30 c.

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baths 30 c.

1. Arc de Triomphe
2. Arsenal
3. Banque
4. Bibliothèque
5. Bourse
6. Conigne
7. Casino

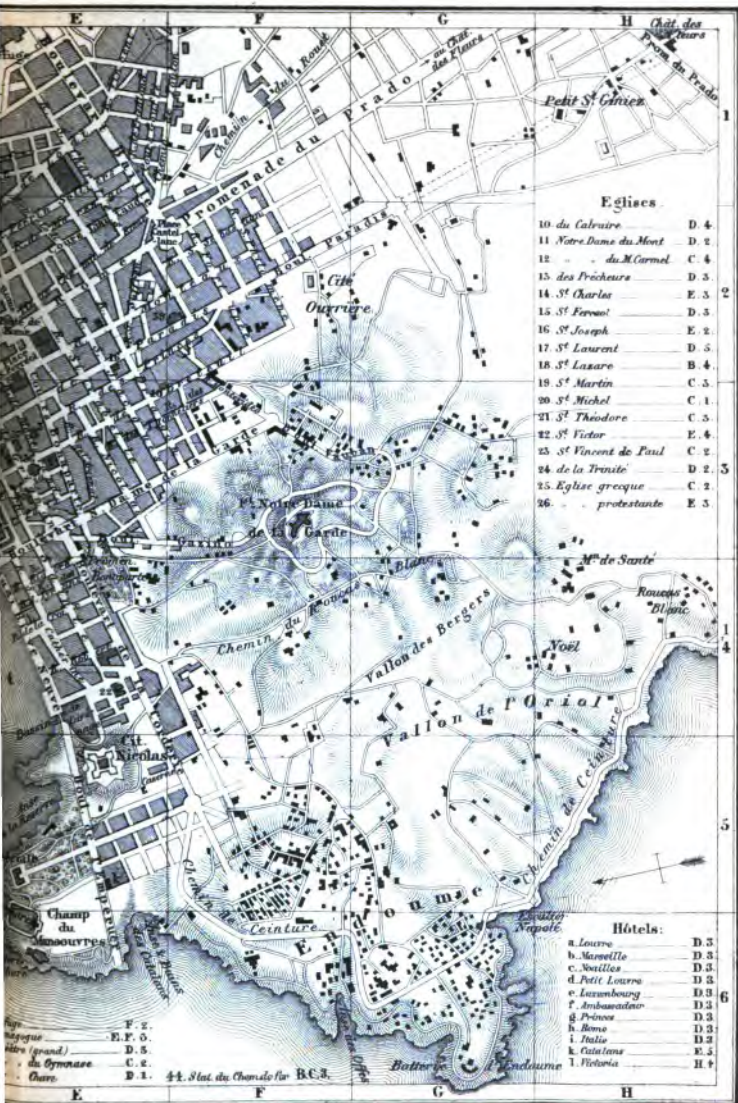
- C. 3.
- E. 3.
- E. 5.
- D. 2.
- D. 3.
- D. 4.
- C. 5.

8. Conserv. de Musique
9. Douane
17. Gendarmerie
18. Halle neuve
19. Hôpital de la Charité
20. " du St Esprit
31. Hôtel de Ville

- D. 2.
- E. 5.
- C. 4.
- D. 5.
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- D. 4.

39. Lycée Impérial
53. Manufact. des Tabacs
54. Musée
55. Observatoire
26. Palais de Justice
37. Poste aux lettres
58. Préfecture

- D. 2.
- A. 2.
- B. 1.
- B. 1.
- E. 3.
- E. 5.
- E. 2.



Eglises

10 du Calvaire	D. 4
11 Notre Dame du Mont	D. 2
12 - - du Carmel	C. 4
13 des Prêcheurs	D. 3
14 St Charles	E. 3
15 St Ferme	D. 3
16 St Joseph	E. 2
17 St Laurent	D. 5
18 St Lazare	B. 4
19 St Martin	C. 5
20 St Michel	C. 1
21 St Theodore	C. 5
22 St Victor	E. 4
23 St Vincent de Paul	C. 2
24 de la Trinite	D. 2
25 Eglise grecque	C. 2
26 - - protestante	E. 3

Hôtels:

a. Louvre	D. 3
b. Marseille	D. 3
c. Neailles	D. 3
d. Petit Louvre	D. 3
e. Luxembourg	D. 3
f. Ambassadeur	D. 3
g. Prince	D. 3
h. Rome	D. 3
i. Italie	D. 2
k. Catalans	E. 5
l. Victoria	H. 1

44. Stat. du Chemin de Fer B.C.3.

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Theatres. *Grand Opéra* (Pl. 41), to the W. of the Place Royale, and *Théâtre du Gymnase* (Pl. 42) in the Allée de Meilhan, both good. There are also two smaller theatres frequented by the humbler classes.

English Church Service performed by a resident chaplain.

Massilia was a colony founded about B. C. 600 by Greeks from Phocæa in Asia Minor, who soon became masters of the sea, conquered the Carthaginians in a naval battle near Corsica, and established new colonies in their neighbourhood, such as *Tauroeis* (near Ciotat), *Oibia* (near Hyères), *Antipolis* (Antibes), and *Nicaea* (Nice), all of which, like their founders, adhered to the Greek language, customs, and culture. Massilia maintained this reputation until the imperial period of Rome, and was therefore treated with leniency and respect by Julius Cæsar when conquered by him, B. C. 49. Tacitus informs us that his father-in-law Agricola, a native of the neighbouring Roman colony of Forum Julii (Fréjus), even under Claudius found ample opportunities for completing his education at Massilia in the Greek manner, for which purpose Athens was usually frequented. The town possessed temples of Diana (on the site of the present cathedral), of Neptune (on the coast), of Apollo, and other gods. Its government was aristocratic. After the fall of the W. Empire Marseilles fell successively into the hands of the Visigoths, the Franks, and Arelate; it was destroyed by the Saracens, restored in the 10th cent. and became subject to the *Vicomtes de Marseille*; in 1218 it became independent, but shortly afterwards succumbed to Charles of Anjou. In 1481 it was united to France, but still adhered to its ancient privileges, as was especially evident in the wars of the Ligue, against Henry IV. In 1660 Louis XIV. divested the town of its privileges, so that it retained its importance as a sea-port only. In 1720 and 1721 it was devastated by a fearful pestilence. During the revolution it remained unshaken in its allegiance to royalty and was therefore severely punished. In 1792 hordes of galley-slaves were sent hence to Paris, where they committed frightful excesses. It was for them that *Rouget de l'Isle*, an officer of engineers, composed the celebrated *Marseillaise*, 'Allons, enfants de la patrie', which subsequently became the battle-hymn of the republican armies.

The town contains few objects worthy of special mention. The harbour whence it derives its commercial importance is one of the most interesting points. Since 1850 it has been extended to four times its former size, notwithstanding which there is still a demand for increased accommodation. In 1853 the *Bassin de la Joliette* was added to the *Ancien Port*, and is now the starting-point of most of the steamboats. The *Bassin du Lazaret*, *d'Arène*, and *Napoléon* were next constructed. It is now proposed to form two new docks and an entrance-harbour (*avant-port*), which will render Marseilles one of the greatest sea-ports in the world. Nearly 20,000 vessels on an average, of an aggregate burden of 2,000,000 tons, enter and quit Marseilles annually. The annual amount of customs-dues exceeds 60 million francs (i. e. 2,400,000 *l.*). The old harbour is long and narrow. Its entrance is defended by the forts of *St. Jean* and *St. Nicolas*. Near the former is the *Consigne* (Pl. 6; entrance by the gate, fee 50 c.), or office of the 'Intendance Sanitaire' (quarantine authorities), the principal hall of which contains several good pictures: *Horace Vernet*, the cholera on board the frigate *Melpomene*; *Guérin*, the Chevalier Rose directing the sepulture of those who have died of the plague; *Puget*, the plague at Milan, a relief in marble; *Gérard*, Bishop Belsunce during the

plague of 1720; *Tanneurs*, the frigate *Justine* returning from the East with the plague on board.

A few paces farther N. is the *Cathedral*, a new edifice constructed of alternate layers of black and white stone, in a mixed Byzantine and Romanesque style. The towers are surmounted by domes. The venerable old cathedral of *St. Lazare* has been removed. The terrace commands a pleasant survey of the Bassin de la Joliette (see p. 23).

On the S. side of the Ancien Port is the church of *St. Victor*, with a crypt of the 11th cent., superstructure of 1200, and towers added in 1350 by Pope Urban V. who was once abbot here. — To the E., in front of the old harbour, is the '*Résidence Impériale*' (Pl. E, 5), which however was never occupied by the late emperor.

**La Cannebière*, a broad street, intersects the town from W. to E., from the extremity of the Ancien Port to the centre of the town where the ground rises. In this street, a few paces from the harbour, stands the *Bourse*, with a portico of Corinthian columns, and adorned with the statues of (r.) Euthymenes and (l.) Pytheas, two natives of Massilia who distinguished themselves as navigators before the Christian era. To the latter we are indebted for the earliest data as to the length of the days in the different northern latitudes, and the ebb and flow of the tide. The opposite *Place Royale* is used as a fish-market.

A short distance further the *Cours de Belsunce* is reached on the l., a shady promenade generally thronged with foot-passengers, at the S. end of which stands the statue of Bishop Belsunce, '*pour perpétuer le souvenir de sa charité et de son dévouement durant la peste qui désola Marseille en 1720*'. This intrepid prelate, during the appalling plague which carried off 40,000 persons, alone maintained his post and faithfully performed the solemn duties of his calling. From this point the Rue d'Aix ascends to the *Arc de Triomphe*, originally erected to commemorate the Spanish campaign of the Duke of Angoulême (1823), now decorated with sculptures of the battles of Marengo, Austerlitz, Fleurus, and Heliopolis, by *Ramey* and *David d'Angers*. The railway-station is situated to the N. of this point.

We now return to the Cannebière. Opposite the Place Belsunce opens the *Cours St. Louis*, continued by the *Rue de Rome* and the *Cours du Prado*, which is 2½ M. in length. At the S. end of the latter is the *Château des Fleurs*, a small park with fish-ponds, affording various kinds of entertainments, a poor description of 'Tivoli'.

Excursion. The following pleasant drive of several hours is recommended, especially for the afternoon and evening: From the Porte de Rome or the Place Castellane (both Pl. E, 2) ascend de Cours du Prado, passing the Château des Fleurs; then descend to the coast, affording charming views, and by the Chemin de Ceinture to the village of *Endoume*; hence, skirting the Anse des Catalans (baths and hotel, p. 22), to the Promenade

Bonaparte. We may now either return to the town, or ascend on foot to the r. to the church of Notre Dame de la Garde (see below).

To the l. in the Cours St. Louis at the entrance to the narrow Rue de la Palud, is a fountain, adorned with an insignificant bust of *Pierre Puget*, the celebrated sculptor, who was a native of Marseilles.

At the E. end of the *Boulevard de Longchamp* rises the new and handsome * *Musée de Longchamp* (Pl. 34), consisting of two extensive buildings connected by a colonnade of the Ionic order, adorned with a fountain in the centre. The r. wing contains the *Musée d'Histoire Naturelle*, the other the *Musée des Beaux Arts*. The latter is approached by a vestibule embellished with two frescoes from the history of Marseilles.

PRINCIPAL SALOON. To the r. of the entrance: *J. Vernet*, Harbour; *Murillo*, Capuchin; *Spagnoletto*, St. Peter; *Salv. Rosa*, Hermit examining a skull; *Langlois*, Bishop Belsunce. On the opposite wall: *Holbein*, Portrait (retouched); *Snyders*, Still life; *Guercino*, Hector taking leave of Priam; *Rubens*, Christ scourged; * *Perugino*, Madonna with saints; *Van Dyck*, Christ on the Cross; *Rubens*, Wild-boar hunt; *Schalken*, Newspaper-reader; *Flemish Sch.*, Portrait of an old man. To the l. of the entrance: *Ruysdael*, Landscape. — The adjoining saloon on the r. is in course of being filled with pictures of the Provençal school, that on the l. with modern works. Among the latter: * *Philippoteaux*, Farewell repast of Girondists on the eve of their execution; *Curzon*, Female weavers of Naples; *Ary Scheffer*, Magdalene.

The well-kept grounds at the back of the Museum extend to the *Zoological Garden* (adm. 1 fr.), which contains a valuable collection of animals.

The *Old Museum*, in the *Boulevard du Musée*, now contains nothing worthy of note.

* VIEW. The best survey of the town and environs is afforded by the church of * *Notre Dame de la Garde* (Pl. F, 3), situated on an eminence to the S. of the old harbour. The old chapel, as well as the Fort Notre Dame, have been taken down, and a new chapel erected on the site of the former in the same style as the cathedral (p. 24). It contains an image of the Virgin and innumerable votive tablets presented by those who have been rescued from shipwreck or disease. The terrace in front of the church, and especially the gallery of the tower (154 steps), which contains a huge bell 10 tons in weight, and is to be crowned with a large figure of the Virgin, command an admirable survey of the extensive city, occupying the entire width of the valley, the innumerable white villas (*bastides*) on the surrounding hills, the harbour and the barren group of islands at its entrance, with the Château d'If, where Mirabeau was once confined (also mentioned in Dumas' Monte Christo), and part of the Mediterranean. Several different paths ascend to this point from the old harbour, terminating in steps, a somewhat fatiguing climb. The full force of the prevailing *Mistral*, or piercing N.W. wind, the scourge of Provence, is often felt here.

RAILWAY TO TOULON AND NICE (140 M., in 7 hrs.; fares 25 fr. 20, 18 fr. 90, 13 fr. 85 c.; to Toulon 42 M., in 1¾ hr.). The train starts from the station outside the Arc de Triomphe (p. 24), running at first at some distance from the sea, and passing through several rocky defiles. Several small stations; then *Aubagne*, with a statue of Abbé Barthélémy. Near *Cassis* several tunnels penetrate the rocky ridge of *Ollioule*, and the train reaches stat. *La Ciotat*, charmingly situated on the coast, a most agreeable retreat in winter and spring. Near stat. *St. Cyr* is situated the *Tauroeis* of the ancients. *Bandol*, with a fortified harbour, is delightfully situated in a bay. Then *Ollioules-St. Nazaire, La Seyne*, and

Toulon (CROIX DE MALTE, R. 5, D. 4, A. 1 fr.; *CROIX D'OR, Place des Trois Dauphins; AMIRAUTE and VICTORIA in the Boulevard Louis Napoléon; *Cafés de Paris* and *de la Marine* in the Champ-de-Bataille, where a military band generally plays in the evening), the war-harbour of France for the Mediterranean, with 77,100 inhab., possesses a double harbour, protected by eleven forts which crown the surrounding heights. The strongest of these are *La Malgue, Aiguillette, Ballaguer*, and *Fort Napoléon*. The latter, which is sometimes termed Le Petit Gibraltar, was gallantly defended in December, 1793, by 300 English soldiers against an enemy of tenfold number, but was at last taken by storm, whereupon the other forts also surrendered. This attack was conducted by *Buonaparte*, lieutenant of artillery, then in his 23rd year, who six years later became Consul. In 1707 Toulon was besieged less successfully by the Austrians and Sardinians under Prince Eugene, who were obliged to retire after bombarding the town.

The town contains nothing to detain the traveller except the *War Harbour*, with the *Bagno* (prison of the *forçats*, or galley-convicts) and the *Arsenal*, to which visitors are now seldom admitted. Travellers may, however, apply at the Admiralty Office about 9.30 a. m., where on showing their passports they are sometimes permitted to visit the dock-yard at 2 p. m. (gratuities prohibited).

The *view from the height of *La Malgue*, S.E. of Toulon, is one of the most beautiful in Provence.

Steamboats ply twice weekly from Toulon to *Corsica*, reaching *Ajaccio* in 22, *Bastia* in 24 hrs.

The *Botanical Garden* contains some fine southern plants, such as date-palms, etc., which flourish in the open air.

Beyond Toulon the line quits the coast and winds through the *Montagnes des Maures* to the N.E.; stations *La Garde* and *Hyères*.

The small town of *Hyères* (*Hôtel des Hespérides; des Îles d'Or; de l'Europe; d'Orient; du Parc; *des Ambassadeurs*, less expensive; *de Paris*. — English Church Service in winter and spring. — *Physicians*: Drs. Duncan, Griffith) lies 3 M. from the railway (omnibus) and the same distance from the sea, on the slope of the lofty Mts. des Maures, but not sufficiently protected from the Mistral. It is much visited as a winter-residence by persons suffering from pulmonary complaints, and is surrounded

by a number of villas, but the town itself is uninviting. Most of the heights in the vicinity are barren. The orange and lemon-trees of which Hyères boasts are generally concealed by garden-walls. The low ground is marshy at places and exhales unwholesome vapours in summer and autumn. The *Islands of Hyères* (the *Stoechades* of the ancients; 'lavandula stoechas' is an aromatic plant frequently occurring here) are a group of rocky islands and cliffs near the coast. The largest of them are the *Ile du Levant* or *Titan*, *Porteros*, *Porquerolles*, and *Bagneau*. Some of them are fortified and inhabited, but they do not enjoy so mild a climate as Hyères itself, being more exposed to the wind.

J. B. Massillon, the celebrated preacher, who lived during the reigns of Louis XIV. and XV., was born at Hyères in 1663 (d. 1742 as Bishop of Clermont). The *Place Royale* is adorned with his bust.

A number of unimportant places are next passed. Then stat. *Le Luc*, with the ruins of an ancient Abbey, and *Vidauban*, in a picturesque district. From the next stat. *Les Arcs* a branch-line runs to *Draguignan* (Poste), a beautifully situated town with 10,000 inhab., and enjoying a mild and salubrious climate. Next stations *Le Muy* and *Roquebrune*.

Fréjus (*Hôtel du Midi*, R. 2, B. 1, D. 3, A. 1 fr.), a small town with 2887 inhab., the ancient *Forum Julii*, founded by Julius Cæsar, contains a number of Roman remains, an amphitheatre, archway (*Porte Dorée*), and aqueduct, none of which possess much interest. The Roman General Julius Agricola was born here; also the Abbé Sieyès, whose name is so intimately associated with the First Revolution.

From Fréjus to Nice the line runs near the coast. On the l. rises the *Mont d'Estérel*. Stat. *St. Raphael* is delightfully situated in a ravine on the coast. At the small harbour of this place Napoleon landed in Oct., 1799, on his return from Egypt; one month later, on 9th Nov. (18th Brumaire), he overthrew the Directory at Paris and caused himself to be created First Consul. Here, too, after his abdication, he embarked for Elba, 28th April, 1814. The line traverses a romantic, rocky district, occasionally affording charming glimpses of the numerous bays of the coast. Stat. *Agay*; then four tunnels.

Cannes (more than fifty hotels; among them, near the sea, in the Boulevard de l'Impératrice, *HÔTEL DE LA PLAGE*; *GRAND HOTEL DE CANNES*, a spacious establishment in the Parisian style; *HÔTEL GONNET*, *GRAY*, *BEAURIVAGE*, *DES PRINCES*, *DE LA MÉDITERRANÉE*. In the town *GRAND HÔTEL DU LOUVRE*, *DES ÉTRANGERS*, *DU NORD*, *POSTE*, **PENSION LÉRINS*. In the suburbs: *W. BELLEVUE*; *PAVILLON*; *N.*, near the station and in the direction of Cannel (see below): *DE LA PAIX*, *DE L'EUROPE*, **BEL-AIR* (pension 6—10 fr.); *DE GENEVE*, *FRANCE*, *PHÉNIX*, *DE PROVENCE*, *VICTORIA*, all fitted up for the reception of visitors making a prolonged stay. Private apartments, usually let for the whole winter, are easily procured. On the promenades, *Café des Allées*, *de l'Univers*, etc. — Physicians: *Drs. Butterby*, *Dickinson*, *Frank*, *Whiteley*; *de Valcourt*, *Severin*, etc. — *English Church Service*), a small but rapidly increasing town (10,000 inhab.), picturesquely situated on the *Golfe de la Napoule*, is indebted to its sheltered situation for its repute as a wintering-place for consumptive and delicate persons. It is protected by the *Estérel Mts.* (see above) from the N. and N.W. winds.

The town consists of a main street, parallel with which, along the coast, runs the *Boulevard de l'Impératrice*, terminating on the W. in the *Cours*, a 'place' with promenades and fountains. The most sheltered situation is the space between the N. side of the town and the village of *Cannet*. The W. end of the town is chiefly occupied by English families (the English Church is situated here). The best French society is also well represented.

The old town lies at the foot of the *Mont Chevalier*, on which the parish church rises, and from which the pier closing the S.W. side of the harbour extends. Fine view from the top.

Opposite the *Cap de la Croisette*, the promontory which separates the Golfe de la Napoule from the *Golfe de Jouan*, rise the *Iles de Lérins*. On *Sainte Marguerite*, the largest of these, is situated *Fort Monterey* (poor inn), in which 'the man with the iron mask' was kept in close confinement from 1686 to 1698. It is now occupied by Arabian prisoners. (Fine survey of Cannes and the coast.) On the island of *St. Honorat* rise the ruins of a fortified monastery and church (boat there and back 10—12 fr.).

The *Environs* of Cannes are delightful, and studded with numerous villas. Pleasant walks to the *Jardin des Hespérides*, to *Vallauris*, *Mougins*, the monastery of *St. Cassien*, the ruin of *Napoule*; farther distant, to *Grasse* and *Bar*. The vegetation is luxuriant, but lemon-trees are not common here. Orange-trees are principally cultivated for the sake of the blossoms, which form an important article of commerce.

Beyond Cannes the line passes *Golfe Jouan*; a column marks the spot where Napoleon bivouacked on the night after his arrival from Elba, 1st March, 1815.

Antibes (*Hôtel de France*), the ancient *Antipolis*, a colony of the Massilians, is now a small, but busy seaport (6829 inhab.), beautifully situated on a promontory, and commanding a charming view of the sea, the Bay of Nice, and the *Alpes Maritimes*. A pier constructed by Vauban connects it with several islands in the vicinity. This portion of the line traverses a remarkably rich and attractive district. It soon crosses the *Var* (Varus), an impetuous mountain-torrent, which in modern, as well as ancient times formed the boundary between France and Italy, until in 1860 Nice was ceded to France, and the frontier removed farther to the E. Stations *Vence-Cagne*, and

Nice, see R. 16. From Nice to Genoa, see R. 15.

2. From Paris (*Geneva*) to Turin by *Mont Genis*.

RAILWAY from Paris to Turin in 18½—20 hrs. (fares 113 fr. 15, 87 fr. 5, 64 fr. 70 c.). Through-tickets may also be obtained from Paris to Bologna (1st class 150 fr. 10 c.), to Florence (163 fr. 85 c.), to Milan (129 fr. 85 c.), and to Venice (164 fr. 45 c.).

From Paris to Macon, see R. 1. The railway here quits the Lyons line and proceeds to the l., crosses the Saône, and at stat. *Pont-de-Veyle* the *Veyle*. In front and to the l. a view of the Jura is obtained. The next place of importance is

Bourg (*Hôtels de l'Europe, du Midi, du Palais*), with 14,000 inhab., the ancient capital of Bresse, situated on the l. bank of the *Reysousse*, $\frac{3}{4}$ M. from the station. The church of *Notre Dame de Bourg*, erected in the 15th—17th cent., in a variety of styles, contains several pictures, sculptures, and fine wood-carving. On the promenade Le Bastion is the **Monument of Bichat* (d. 1802), who once studied at Bourg, by David d'Angers. The house in which *Lalande* (d. at Paris in 1807) was born is indicated by a tablet with inscription. — Bourg is the junction of the line to Lyons, Mouchard, Besançon, and Mülhausen, which is the direct railway between Lyons and Strassburg (comp. pp. 5, 6).

The celebrated **Church of Brou*, in the florid Gothic style, erected in 1511—36 by Margaret of Austria, Regent of the Netherlands, is situated $1\frac{1}{2}$ M. from the town. It contains the sumptuous **Monuments* of the foundress, the Duke Philibert of Savoy her husband, and Margaret of Bourbon, her mother-in-law. Her well-known motto '*Fortune infortune forte une*', may be seen in different parts of the church.

The line intersects the forest of *Seillon*. Near Stat. *Pont d'Ain* the *Ain* is crossed.

Amბერიქ, a pleasant little town on the *Albarine*, situated at the base of the Jura Mts., is the junction for Lyons (p. 8).

The train now continues to ascend the valley of the *Albarine*. To the l. lie the ruined castles of *Vieux-Mont-Ferrand* and *St. Germain*. Beyond stat. *St. Rambert de Joux* the valley becomes wilder and more imposing. The line quits the *Albarine* at stat. *Tenay* and enters a sequestered valley to the r., where *Les Hôpitaux* is situated. Near stat. *Rossillon* are a few fragments of an ancient stronghold. Beyond a tunnel, $\frac{1}{3}$ M. in length, the lakes of *Pugieu* are observed on the r. Beyond two small stations the train next reaches the valley of the Rhone near

Stat. **Culoz** (**Rail. Restaur.*), at the base of the *Colombier* (5000 ft.), the junction of the Geneva line.

FROM GENEVA TO CULOZ railway in $2\frac{1}{2}$ hrs. (fares 7 fr. 50, 5 fr. 65, 4 fr. 15 c.). The line follows the r. bank of the Rhone, on the slopes of the Jura Mts. Beyond *Collonges*, the fifth station, the Rhone flows through a narrow rocky valley, confined between the Jura and *Mont Vouache*, and commanded by the *Fort de l'Ecluse*, which rises far above on the r. The line quits the defile by the long *Tunnel du Crêdo* ($2\frac{1}{2}$ M.), crosses the grand *Valserine Viaduct*, and reaches stat. *Bellegarde* (Poste), at the influx of the *Valserine* into the Rhone. The latter here forms a species of rapid, known as the *Perte du Rhône*, where the water is occasionally lost to view. Stations *Pyrimont*, *Seysssel*, and *Culoz*.

The train crosses the Rhone, and at stat. *Châtillon* reaches the *Lac du Bourget* (12 M. in length, $1\frac{1}{2}$ M. in breadth), the E. bank of which it follows. Several tunnels and fine views.

Aix-les-Bains (**HÔTEL IMPÉRIAL*, the nearest to the station; **VENAT*, with a large garden; *GLOBE, EUROPE*, D. 4 fr.; *UNIVERS ET AM-*

BASSÈRES; GUILLAND (*Poste*), less expensive. — One-horse carr. 2 fr. per drive of 25 min.), the *Aquae Allobrogum* or *Aquae Gratianae* of the Romans, is a celebrated watering-place with 4200 inhab. (5—6000 visitors to the baths annually), possessing sulphur-springs (113° Fahr.), adapted for internal and external use. The large new *Etablissement Thermal* with baths and pump-room deserves inspection. In the place in front of it rises a Roman triumphal arch of the 3rd or 4th cent.; the other scanty relics of the Roman period (fragments of a temple and of baths) are almost all within the precincts of private property and not easily accessible.

Pleasant excursion to **Haute Combe*, a Cistercian Abbey on the N.W. bank of the *Lac du Bourget*, at the base of *Mont du Chat*. This was the burial-place of the Princes of Savoy till 1781, after which they were interred in the *Superga* at Turin (p. 78). The abbey was destroyed during the French Revolution, but restored in 1824 by Charles Felix, king of Sardinia. The church contains a number of magnificent monuments. The prospect from the *Phare de Gessens*, a tower in the vicinity, has been described by Rousseau.

From *Aix-les-Bains* to *Annecy* branch-railway in 1½ hr. (fares 4 fr. 50, 3 fr. 35, 2 fr. 45 c.).

Near stat. *Voglans* the line quits the lake and traverses the broad valley of the *Laisse*; to the l. the beautifully wooded slopes of the *Mont d'Azi* and the *Dent de Nivolet*.

Chambéry (*Hôtel de France*, near the station; *Hôtel de l'Europe*; *Poste*, less expensive; *Hôtel des Princes*) is the capital of the Department of Savoy, with 20,000 inhab., and an archiepiscopal see. The *Cathedral*, a small, but interesting edifice of 1430, has been somewhat disfigured by a subsequent addition. A square tower and remnants of the façade of the old palace of the Dukes of Savoy, erected in 1230, still exist. On the Promenade is the *Monument of General de Boigne* (d. 1830), adorned with life-size figures of elephants. He was a native of Chambéry, to which he bequeathed a fortune of 3½ million francs acquired in India. *Les Charmettes*, a country-residence 1½ M. from the town, was once occupied by Rousseau and Madame de Warens.

The line traverses a picturesque district, passing the ruined castles of *Bâtie* and *Chignin*. The precipitous *Mont Granier* (6358 ft.) is indebted for its present form to a great landslip which descended from it in 1248 and overwhelmed sixteen villages. Stat. *les Marches* is the junction for the branch-line to *Grenoble*, which enters the valley of the *Isère* (or *Valley of Graisivaudan*) to the r. [From Chambéry to Grenoble in 2¼ hrs. — Grenoble is connected with the Paris and Marseilles line by means of three different railways, which reach it at Lyons (p. 6), St. Rambert (p. 11), and Valence (p. 11) respectively. From Grenoble to Marseilles by railway in 12 hrs.] — The line now turns to the l. Next stat. *Montmélian*, where a good description of wine is produced. The ancient castle, of which scanty fragments now alone exist, was long the bulwark of Savoy against France. It was once defended

by Goffredo Benso, an ancestor of Cavour (d. 1861), during thirteen months against the army of Louis XIII. In 1705 it was destroyed by Louis XIV. Next stations *St. Pierre d'Albigny* and *Chamousset*. Picturesque view of the broad valley of the *Isère* to the l., enclosed by beautifully formed mountains on both sides.

At the influx of the *Arc* into the *Isère* the line quits the valley of the latter and ascends the valley of the *Arc*, which is at first of considerable width. Beyond stat. *Aiguebelle*, which is grandly situated, the *Arc* is crossed. The valley expands; scenery picturesque. The district near stat. *Epiierre* is rendered unhealthy by the marshy nature of the soil, and cretinism is prevalent here. Stat. *La Chambre*. Beyond *St. Jean de Maurienne* (*Hôtel de l'Europe*), the chief place in the valley, the line crosses to the r. bank, and near *St. Julien* recrosses to the l. bank of the *Arc*. The valley contracts, and the scenery assumes a bleak aspect. Several tunnels, then

St. Michel (*Hôtel de la Poste*; Rail. Restaurant, dear), a village on the r. bank of the *Arc*. Between this and Modane there are nine tunnels. Halfway is the small stat. *La Praz*, then the village of *Fourneau*. Stat. **Modane** (3468 ft.) (*Croix d'Or*; *Rail. Restaurant, dear, D. 4½ fr.) is the seat of the French and Italian custom-house authorities (change carriages). — Road over Mt. Cenis to Susa, see p. 32.

The train describes a wide curve round the village, crosses *Fell's* railway, now disused (p. 32), and passing through two short tunnels enters the great ***Mont Cenis Tunnel**, by which the *Col de Fréjus* (8338 ft.) is penetrated in a S. E. direction.

The tunnel (8 M. in length; N. entrance 3802 ft., S. entrance 4163 ft. above the sea-level; height in the centre 4245 ft., depth below the surface of the mountain 4093 ft.) was begun in Jan. 1861 and completed in Dec. 1870, and its total cost amounted to 75 million francs. The ingenious boring-machines, constructed for the purpose, were worked by means of compressed air, by the engineers *Sommeiller*, *Grandis* and *Grattoni*. From 1500 to 2000 workmen were constantly employed on each side. The tunnel is 26 ft. wide, 19 ft. high, and almost entirely lined with masonry. It is lighted by lanterns placed at intervals of 500 mètres, and the distances are given in kilomètres. The carriages are lighted with gas. The air in the tunnel, although somewhat close, is not unpleasant, even when the windows are left open. The transit occupies 30 minutes.

At the S. end of the tunnel is stat. *Bardonnèche* (4127 ft.) (*Traforo delle Alpi*; *Aquila Nera*), prettily situated in a green basin. The line crosses the brook of that name and passes through a short tunnel. Stat. *Beaulard*. Near stat. *Oulx* (3497 ft.), the Roman *Villa Martis*, the line enters the valley of the *Dora Riparia*. (A road to the S. W. leads hence to *Cesanne* at the confluence of the *Dora* and *Ripa*, and over the *Mont Genèvre* to the French fortress *Briançon* on the *Durance*; comp. p. 78.)

The train traverses the picturesque valley of the *Dora*. Between stat. *Salbertrand* (3302 ft.) and the next there are eleven tunnels. To the l. between the second and third a glimpse is obtained of the

small town of *Exilles* with the frontier fortress of that name; farther on, a fine waterfall. Stat. *Chiomonte*, or *Chaumont* (2526 ft.) (Rail. Restaurant). Then a number of tunnels and aqueducts. The valley contracts and forms a wild gorge (*le Gorgie*), of which beautiful views are obtained, with the Mont Cenis road winding up the hill on the farther side, and the *Rochemelon*, *Roche-Michel*, etc. towering above it. When the valley expands, Susa with the arch of Augustus comes in sight on the l. (see below). Stat. *Meana* (1949 ft.), 1 M. from Susa, lies 324 ft. higher than the latter. Three tunnels. The train then descends through beautiful chestnut woods, crosses the Dora (to the l. lies the Susa line, see below), and reaches stat. *Bussoleno*.

The **Mont Cenis Road**, constructed by Fabbroni under Napoleon in 1802—1805, leads from Modane (p. 31) in the bleak valley of the Arc by Fort *Esseillon* and the villages of *Braman* and *Thermignon* to (15 M.) *Lanslebourg* (*Hôtel de France*). It here quits the valley of the Arc and ascends in numerous windings to the (5 M.) summit of the pass (6845 ft.); then, becoming nearly level, it passes the (1½ M.) old and new post-house, the trout-stocked *Lac du Mont Cenis*, and the (¾ M.) *Hospice* (8965 ft.), which was founded by Charlemagne or Louis le Débonnaire. The road now descends to (¾ M.) *La Grande Croix* (Inn), and winds down in zigzags (*Les Echelles*) to the small plain of *St. Nicholas*. From this point it follows the slope on the r. (to the l. in the valley of the *Cenisio*, at the foot of the *Rochemelon*, lie the villages of *Ferrera* and *Novalesa*), affording beautiful views of the valley of Susa (valley of the Dora), and leads by *Bard*, *Molaret*, *S. Martino*, and *Giaglione* to (23 M. from Lanslebourg) *Susa* (1625 ft.) (*Hôtel de France*; *Soleil*; Rail. Restaurant), a small and ancient town, the Roman *Segusio*, situated on the r. bank of the Dora. A garden on the W. side of the town contains a triumphal arch, 44 ft. in height, 39 ft. in width, and 23 ft. in depth, with projecting Corinthian columns at the corners and sacrificial scenes on the frieze, erected according to the inscription in A. D. 8. There are also a few other Roman relics. The church of *S. Giusto* dates from the 11th century. On the opposite bank of the Dora rises the fort *La Brunette*, which was destroyed by the French in 1798. Susa is connected with Bussoleno (see above) by a short branch-railway.

Fell's Railway, by which the Mont Cenis traffic was carried on in 1868—71, has been closed since the completion of the tunnel. The railway consists of two ordinary rails with a third broad rail in the middle, against which horizontal wheels under the locomotive and carriages work, a system which facilitates the ascent of steep inclines (1:12½) and prevents the danger of overturning. The road was altered in several respects on the construction of the railway, but is now being restored to its original condition.

Next stations *Borgone*, *S. Antonino*, *Condove*, and *S. Ambrogio*, high above which, on a rocky eminence to the r., rises the abbey *S. Michele della Chiusa*, or *La Sagra*, remarkable for a peculiar property of its tombs which convert dead bodies into natural mummies. At stat. *Avigliana* the valley expands into a broad plain. Stations *Rosta*, *Alpignano*, *Collegno*.

Turin, see p. 68.

3. From Martigny to Arona on the Lago Maggiore (and Milan) over the Simplon.

100 M. RAILWAY from Martigny to Sierre in $1\frac{1}{4}$ hr. (fares 5 fr. 5, 3 fr. 35, 2 fr. 50 c.). Thence over the Simplon to Arona DILIGENCE once daily in 18 hrs.; coupé to Domo d'Ossola 23 fr. 70 c., thence to Arona 10 fr. 40 c. (see remarks as to diligence seats, p. 35). Through-tickets from Lausanne to Milan 51 fr. 55, 44 fr. 50, 40 fr. 30 c.

Martigny (1558 ft.) (**Hôtel Clerc*; **Hôtel de la Tour*; *Grande-Maison-Poste*; *Bellevue*, at the station) is a busy little town in summer, being the starting-point of the Simplon and Great St. Bernard routes, and of the bridle-paths over the Tête Noire and Col de Balme to Chamouny.

Stations *Baths of Saxon* and *Riddes*, where the Rhone is crossed.

Sion (1709 ft.) (**Poste*; *Lion d'Or*), with 4895 inhab., the capital of the *Canton du Valais*, which in 1810—15 was the French *Département du Simplon*, has an important appearance in the distance with the picturesque castles towering above it. Two of these, the *Tourbillon* (**view*) and *Majoria*, were burned down in 1788; *Valeria*, the third, erected on the site of an ancient Roman fort, is now a seminary for priests. The adjacent church of *St. Catherine*, founded in the 9th cent., is architecturally interesting.

Stat. *St. Léonard*, and then

Sierre (1775 ft.) (**Hôtel et Pension Baur*, at the farther end; *Bellevue*; *Poste*), picturesquely situated on a hill, with several ruins in the vicinity, at present the terminus of the railway. Good wine is produced in the environs.

DILIGENCE hence over the Simplon. The road soon crosses the Rhone. German begins to be spoken at the small village of *Pfyn*, the boundary between the French and German languages.

To the l. rises the picturesque old village of *Leuk*, or *Loèche*, with its castle and towers, high above the Rhone. The road next passes through the hamlet of *Susten* (**Hôtel de la Souste*).

9 M. *Turtman* (2086 ft.) (Post or *Löwe*; *Sonne*). To the l., high up in the *Lätschenthal* which opens here, rise the icy slopes of the *Tschingel Glacier*; to the r. in the background, above the Simplon group, is the extensive *Kaltwasser Glacier* (see below). To the l., above *Raron*, rises the snow-clad *Bietschhorn* (12,969 ft.).

$8\frac{1}{2}$ M. *Vispach* or *Visp*, French *Viège* (2155 ft.) (**Sonne*, R. 2, B. $1\frac{1}{2}$, D. 4, A. $\frac{1}{2}$ fr.; Post) is a small village with beautiful environs. **View* from the sluice-gate and the cemetery.

$5\frac{1}{4}$ M. **Brieg** (2244 ft.) (**Trois Couronnes*; **Angleterre*, R. $2\frac{1}{2}$, B. $1\frac{1}{2}$, A. and L. 1 fr.), is a small town at the base of the Simplon.

The SIMPLON ROUTE, properly so called, which begins here, was constructed by order of Napoleon in 1800—1806, and after the Brenner (p. 53) was the first carriage-road across the Alps from Switzerland to Italy. The road quits the valley of the Rhone, as-

cends in numerous windings, and avoids the *Ganterthal* by means of a long circuit to the E.

9 M. *Berisal* (5006 ft.), the 3rd Refuge, is also a post-station and *inn. Above the 4th Refuge a retrospect is obtained in clear weather of the Bernese Alps (to the N.), from which the huge Aletsch Glacier descends. The part of the road between the 5th Refuge and the culminating point is the most dangerous during the period of avalanches and storms. Within a distance of less than 3 M. there are no fewer than six houses of refuge and a hospice. The road passes through the *Kaltwasser Glacier Gallery*, over which the stream issuing from the glacier is precipitated into the depths below, forming a waterfall which is visible through a side opening. From the 6th Refuge a splendid final view is enjoyed of the Bernese Alps; far below in the Rhone Valley lies Brieg.

The **Simplon Pass** (6594 ft.) is $6\frac{1}{2}$ M. from Berisal. About $\frac{3}{4}$ M. beyond the summit is the *Hospice* (no payment demanded for hospitality, but strangers should contribute at least as much to the poor-box as they would have paid at an hotel), a spacious building founded by Napoleon, but not completed till 1825. A broad, open valley, carpeted at places with Alpine roses, here forms the highest portion of the Simplon Pass, bounded by snow-capped heights and glaciers. The imposing *Raut Glacier* is a conspicuous object on the mountains to the S. The *Old Hospice*, a lofty square tower now tenanted by herdsmen, lies far below the new road.

$12\frac{1}{2}$ M. **Simplon** (4856 ft.), Ger. *Simpeln*, Ital. *Sempione* (**Poste*; *Hôtel des Alpes*). The road now describes a long curve to the S., which pedestrians may cut off by a rough path regaining the road at the *Algaby Gallery*, where the most remarkable part of the Simplon route begins. It leads through the **Ravine of Gondo*, one of the wildest and grandest in the Alps, becoming narrower and more profound at every step, until its smooth and precipitous walls of mica-slate completely overhang the road, below which rushes the impetuous *Diveria*. The most remarkable of the cuttings by which the road penetrates the rocks is the *Gallery of Gondo*, a tunnel 245 yds. in length, constructed by Napoleon in 1805 and fortified by the Swiss in 1830. At the end of the tunnel the *Fressinone* (or *Alpienbach*) forms a fine waterfall which is crossed by a slender bridge. On both sides the rocks tower to a dizzy height of 2000 ft. The dark entrance of the tunnel forms a striking contrast to the white foam of the falling torrent. This magnificent Alpine *scene, especially when viewed at a distance of 40—50 paces, surpasses the *Via Mala* (p. 43). *Gondo* (2818 ft.) is the last Swiss village; $\frac{1}{2}$ M. beyond it is the Italian boundary-column. *S. Marco* is the seat of the Italian custom-house.

9 M. *Iselle* (2175 ft.) (**Posta*, R. $1\frac{1}{2}$, B. 1 fr.). The valley, although now less wild, continues to be extremely picturesque. It unites with the broad and fertile valley of the *Tosa* (or *Toce*) at

the bridge of *Crevòla*, 100 ft. in height, below which it is termed the *Val d'Ossola*. The characteristics of the scenery are thoroughly Italian.

9 M. *Domo d'Ossola* (1000 ft.) (*Grand Hôtel de la Ville*, spacious rooms; *Hôtel d'Espagne*; one horse carr. to Stresa 12½, Baveno 15, Brieg 45, three-horse carr. to Brieg 80 fr., diligence daily to Pallanza on Lago Maggiore, p. 145, 6 fr.) is a small town of Italian character. At *Masōne*, where the Anzasca Valley opens on the W., the Tosa is crossed.

9 M. *Vogogna* (*Corona), a small town, at the base of precipitous rocks. The next villages are (1½ M.) *Premosello*, *Cuzzago*, and (4½ M.) *Migiandone*, where the Tosa is crossed by a five-arched stone bridge.

7½ M. *Ornavasso* (Italia; Croce Bianca). The marble-quarries in the vicinity yielded the material for the construction of the cathedral of Milan. To the S. a road leads through the valley of the *Strona*, which falls into the Tosa near *Gravellona* (Europa), to the *Lake of Orta* (p. 149). Near *Fariòlo* (Leone d'Oro), the next village, situated in a most luxuriant district, covered with olive-groves, maize-fields, vineyards, chestnuts, and fig-trees, the road passes an extensive granite quarry, where the columns (26 ft. in height) of the restored Basilica S. Paolo fuori le Mura near Rome were hewn, and soon reaches the S. W. bank of *Lago Maggiore* (R. 23), from which in the distance rises *Isola Madre*, the most N. of the *Borromean Islands*.

7½ M. *Baveno* (*Bellevue; Beau-Rivage) is a steamboat station. Travellers from the Simplon usually visit the Borromean Islands from this point. The road, most of which rests on buttresses of granite and solid masonry, skirts the lake and leads by *Stresa* (p. 146), *Belgirate*, *Lesa*, and *Meina*, to

12 M. *Arona*, see p. 146. Railway to Milan see p. 147; to Genoa R. 25; to Turin RR. 25, 18.

4. From Lucerne to Como (and Milan) over the St. Gotthard.

STEAMBOAT from Lucerne to Flüelen 5 times daily in 2¾ hrs. (fare 4 fr. 60 c.); from Flüelen to Camerlata DILIGENCE twice daily in summer in 2¾ hrs. (35 fr. 5 c., coupé 41 fr.). Through-tickets for this route may be procured at the post-office of Lucerne (where coupé-places are most easily secured), on board the steamboat, at Flüelen, or at Altorf. Through-tickets are also issued at the railway-stations of Bâle and Lucerne for Milan. Travellers are cautioned against forwarding their luggage across the frontier, but it may be safely transmitted by post or by goods' train within the limits either of Switzerland or Italy. The diligences have three seats in the coupé (comfortable, booking see above), and six in the interior (the two middle seats inside of course afford little or no view); in addition to these, there are two very desirable seats outside, both at the disposal of the conductor, who will on application (5-6 fr.) assign one to the traveller.

Carriages (tariff of 1869). *One-horse* to Andermatt or Hospenthal 20, *two-horse* 35 fr.; *two-horse* from Andermatt to the St. Gotthard Pass 15, Airolo 30, Faido 45, Bellinzona 70, Lugano 95, Magadino 85, Como 125 fr., and a gratuity (about 2 fr. per stage). These fares, if shared by four persons are little in excess of the coupé fares in the diligence. The inn-keepers at Flüelen and the other places just mentioned generally provide good carriages at these rates, but extortionate demands are sometimes made, especially on the Italian side, a spurious tariff being exhibited as an authority. In every contract the number of horses, duration of the journey, stations for the night, amount of driver's fee, etc., should be distinctly specified. The drivers are prohibited to change horses, private posting being illegal.

St. Gotthard Railway. The St. Gotthard line now in course of construction will consist of the *Lucerne, Küssnacht, and Goldau*, the *Zug, Goldau, Flüelen, Göschenen, Airolo, Biasca, Bellinzona, and Locarno*, the *Bellinzona, Lugano, and Chiasso (Camerlata)*, and the *Bellinzona, Magadino, and Piao* lines. The great *St. Gotthard Tunnel* will be $9\frac{1}{4}$ M. in length (i. e. about $11\frac{1}{4}$ M. longer than the Mont Cenis Tunnel), extending from *Göschenen* (p. 38) on the N. side to *Airolo* (p. 39) on the S. side. From the central point of the tunnel (3779 ft. above the sea-level, i. e. 610 ft. lower than the highest point of the Mont Cenis tunnel) there will be a fall towards Göschenen of 6' per 1000', and towards Airolo of 1' per 1000'. This stupendous work was begun in 1872 and is to be completed in 1880, at a cost of about 50 million fr.

Lucerne (*SCHWEIZERHOF, *LUZERNER HOF, both on the quay; *HÔTEL NATIONAL, on the Küssnacht road; these three expensive. STADTHOF, near the quay; *CYGNE, and *HÔTEL DU RIGI, both near the steamboat-pier. *HÔTEL DU LAC, on the l. bank of the Reuss, and *ST. GOTTHARD, both near the station. *BALANCES. *BEAURIVAGE, on the Küssnacht road. ADLER, RÖSLI, *POSTE, HÔTEL DES ALPES, *MOHR, HIRSCH, KRONE, KREUZ, and *WILDER MANN, all unpretending. Pensions, etc., see *Baedeker's Switzerland*), the capital of the canton of that name, with 14,524 inhab., is situated at the efflux of the *Reuss* from the Lake of Lucerne. Its well-preserved walls and watch-towers, as well as its palatial modern hotels, impart a handsome appearance to the town. The view from the quay is strikingly beautiful. The celebrated **Lion of Lucerne* ($\frac{1}{4}$ M. from the Schweizerhof), designed by Thorvaldsen, is the principal attraction in the town. The *Arsenal*, on the l. bank of the Reuss, may also be visited. Walks and excursions, see *Baedeker's Switzerland*.

The **Lake of Lucerne* (1433 ft.), or *Lake of the Four Forest-Cantons* (viz. Uri, Schwyz, Unterwalden, Lucerne), is unsurpassed in Switzerland, and perhaps in Europe, in the beauty and magnificence of its scenery. It is nearly cruciform in shape; length from Lucerne to Flüelen 25 M., greatest width about 3 M.

The **STREAMBOATS** start from the railway station and touch at the piers on the opposite bank, near the hotels, before their final departure. Strikingly picturesque retrospect of the town, as the quay is quitted. As the vessel proceeds, the Rigi on the l., Pilatus on the r., and the Bürgenstock and Stanser Horn opposite the traveller are the most conspicuous mountains. To the l. of Pilatus, the Majestic Bernese Alps (Schreckhörner, Mönch, Eiger, Jungfrau) gradually become visible.

A view is soon obtained of the *Lake of Küssnacht* to the l., and of the *Alpnacher See* to the r.; on the bank to the l. rises the château of *Neu-Habsburg*. The steamer soon reaches (l.) *Wäggis* (*Löwe*; *Concordia*), in a very fertile district, at the foot of the Rigi.

The **Rigi* (5906 ft.), an incomparable point of view, with its numerous hotels and pensions, is best ascended by railway from *Vitznau* (in $1\frac{1}{4}$ hr.); or on foot from *Arth*, *Goldau*, *Küssnacht*, or *Wäggis* in $3\frac{1}{2}$ hrs., from *Immensee* in $3\frac{3}{4}$ hrs., or from *Gersau* or *Lowertz* in 4— $4\frac{1}{2}$ hrs., by bridle-paths leading to the Kulm (see *Baedeker's Switzerland*).

The next village on the l. is *Vitznau*, with the lofty red precipice of the *Rothenfluh*, the terminus of the Rigi-railway.

Two promontories, aptly termed the *Nasen* (noses), the one a spur of the Rigi, the other of the *Bürgenstock*, here extend far into the lake and appear to terminate it. The bay towards the W. beyond this strait takes the name of the *Lake of Buochs* from the village of *Buochs* on the r., above which rise the *Buochser Horn* (5938 ft.) and *Stanser Horn* (6232 ft.).

(r.) *Beckenried* (Mond; Sonne), delightfully situated. Then, on the opposite bank, *Gersau* (*Hotel Müller; Sonne), high above which stands the pension of the *Rigi-Scheideck* (5406 ft.).

To the E. rise the bald summits of the two *Mythen* (6243 ft. and 5954 ft.), at the base of which, 3 M. inland, lies the small town of *Schwyz*. On the bank of the lake, at the mouth of the *Muotta*, is situated *Brunnen* (**Waldstätter Hof*; *Adler*; **Rössli*; **Hirsch*), the port of the canton of Schwyz. To the r. on the hill, *Morschach* and *Kurhaus Azenstein*. On the opposite bank, in the canton of Uri, is *Treib*, a small harbour. On the hill above it stands the village of *Seelisberg* (2628 ft.), with two favourite pensions near the chapel of *Maria Sonnenberg* (3287 ft.).

Near *Brunnen* begins the S. arm of the lake, termed the *Lake of Uri*, the grandest part of the lake, with mountains rising almost perpendicularly on both sides. At the sharp angle which here abuts on the lake, rises the *Wytenstein*, or *Mythenstein*, a pyramid of rock, 80 ft. in height, bearing an inscription in honour of Schiller. A little farther, at the base of the *Seelisberg*, lies the *Rütli*, a meadow, memorable as the spot where on the night of 7th Nov., 1307, the first Swiss league (between Uri, Schwyz, and Unterwalden) was solemnly concluded. A little farther, on the opposite bank, rises the *Azenberg* (3353 ft.), at the base of which nestles the *Chapel of Tell* amid rock and wood. It stands on the *Tells-Platte*, a ledge of rock on the margin of the lake, where Tell is said to have sprung out of Gessler's boat when overtaken by a storm. Above it runs the **Azenstrasse*, a highly picturesque road, leading from *Brunnen* to *Flüelen*, hewn in many places through the solid rock. Immediately above the chapel, $2\frac{1}{2}$ M. from *Flüelen*, is **Tell's Platte Hotel* (steamboat-station).

Flüelen, Ital. *Fiora* (1433 ft.) (**Adler*; **Kreuz*), where passengers disembark, is beautifully situated at the S. end of the Lake

of Lucerne, at the mouth of the *Reuss*. The St. Gotthard road leads hence to (2 M.) **Altorf** (1535 ft.) (**Adler*; **Schlüssel*; **Löwe*; **Krone*; **Tell*), the capital (2724 inhab.) of the canton of Uri, where Tell is said to have aimed his arrow at the apple on his son's head. On a hill beyond it, at the mouth of the *Schächenthal*, lies the village of *Bürglen* (**Tell*), the traditional birthplace of Tell. The road crosses the impetuous *Schächenbach*, and at the *Klus*, opposite the village of *Erstfelden*, approaches the *Reuss*. To the l. rise the *Kleine Windgelle* (9846 ft.) and *Grosse Windgelle* or *Sewellistock* (10,463 ft.). Towards *Silinen*, which lies to the r. of the road, a fine view of the superb *Bristenstock* (10,085 ft.) is obtained.

10 $\frac{1}{2}$ M. **Amsteg** (1758 ft.) (**Stern*; **Kreuz*; **Hirsch*; **Löwe*) lies picturesquely at the mouth of the *Maderanerthal*.

The *St. Gotthard Route*, properly so called, begins at the new bridge over the *Reuss* a little beyond Amsteg. It was constructed in 1820—32 by the cantons of Uri and Ticino. The scenery surpasses that of the other great Alpine routes. The road at first gradually ascends on the l. bank of the *Reuss*, which flows in its deep channel far below. Near

Intschi (2168 ft.), a village 1 $\frac{1}{2}$ M. from Amsteg, a fall of the *Leutschächbach* is passed, and beyond it one of the *Intschialpbach*. The *Pfaffensprung* bridge (2661 ft.) affords a beautiful view in both directions. The road next crosses the rapid *Meienbach*. The village of *Wasen* (2756 ft.) (**Hôtel des Alpes*; **Ochs*; **Krone*), 6 M. from Intschi, is picturesquely situated on a height. To the r. of the *Reuss* bridge is a beautiful fall of the *Rohralpbach*, near *Wattingen*. To the W. of *Göschenen* (3609 ft.) (*Rössli*), 2 $\frac{1}{4}$ M. from Wasen, opens the valley of the *Göschenen-Reuss*, terminated by the grand *Dammafirn*. About 1 M. beyond Göschenen, below the *Vordere*, or *Häderli Brücke*, is the N. entrance to the great *St. Gotthard Tunnel* (comp. pp. 36, 39), to which visitors are not admitted. Here begins the dark and rocky defile of the **Schöllenen*. On both sides rise vast and almost perpendicular walls of granite, at the base of which dashes the impetuous *Reuss*. The road winds upwards and crosses numerous bridges. Pedestrians may cut off most of the curves by the old bridle-path. This part of the road is much exposed to avalanches, and is carried past the most dangerous spot by a gallery or tunnel, 80 yds. in length.

The **Devil's Bridge* (4593 ft.), in the midst of a scene of wild desolation, is now reached. The *Reuss* here forms a beautiful fall, about 100 ft. in height, the spray of which bedews the bridge above. The old moss-grown bridge below is disused. In 1799 this spot was the scene of fierce struggles between the French and Austrians, and a month later between French and Russians. Immediately beyond the bridge the road passes through the *Uerner Loch*, a tunnel 70 yds. long, cut through the solid rock in 1707,

but not accessible to carriages until it was enlarged when the new road was constructed.

The *Valley of Uri*, or *Urseren*, which the road enters beyond the tunnel, forms a striking contrast to the bleak region just traversed. This peaceful dale, watered by the Reuss, and surrounded by lofty and partially snow-clad mountains, was probably a lake before the Reuss had forced a passage through the Schöllenen.

13½ M. **Andermatt** (4730 ft.), or **Urseren**, Ital. *Orsera* (**Bellevue*; **St. Gotthard*; *Drei Könige*; **Oberalp*; *Krone*), 1 M. from the Devil's Bridge, is the principal village in the valley. The Oberalp route to the valley of the Vorder-Rhein and Coire, diverges here to the left.

Hospenthal (4800 ft.) (**Meyerhof*; **Löwe*, unpretending), 1½ M. farther, derives its name from a former hospice. The Furca road to Realp and the Rhone Glacier diverges here to the right.

The St. Gotthard road now ascends in numerous windings through a desolate valley, on the l. bank of that branch of the Reuss which descends from the *Lake of Lucendro* (6831 ft.) (not visible from the road), and crosses the river for the last time by the *Rodont Bridge*, 1¼ M. from the summit of the **Pass of St. Gotthard** (6936 ft.). It then leads between several small lakes and traverses a dreary valley, enclosed by the highest snow-clad peaks of the St. Gotthard group.

10 M. *Albergo del S. Gottardo* (6867 ft.), a post-station, ¼ M. beyond the pass. Opposite is the **Hôtel du Mont Prosa*, adjoining which is the *Hospice* for poor travellers. Pedestrians may descend to Airolo in 1½ hr. Snow often lies on the pass throughout the summer.

About ½ M. below the hospice the road crosses the *Ticino*, the principal arm of which rises in the *Lago di Sella* to the E. (not visible from the road). A little farther, near a large mass of rock lying by the road, an inscription near the *old bridle-path* commemorates the events of 1799; the words '*Suwarow Victor*' only are now legible. Near the 1st Refuge, *Cantoniera S. Antonio*, the road enters the *Val Tremola*, a dreary valley 1½ M. long, into which avalanches are frequently precipitated in winter and spring. Pedestrians follow the telegraph-wires. Beyond the Val Tremola an extensive *view of the green valley of Airolo down to Quinto is obtained. To the r. opens the *Val Bedretto*, from which the W. arm of the Ticino descends. In the bottom of the valley below the road is the S. end of the great *St. Gotthard Tunnel* (p. 36), ½ M. to the W. of

8 M. **Airolo** (3868 ft.) (**Posta*), the first village where Italian is spoken. Below Airolo on the l. opens the *Val Canaria*. The road enters the *Stretto di Stalvedro*, a defile which in 1799 was defended by 600 French against 3000 Russians, and passes by means of rock-hewn galleries through four parallel ridges which descend to the

Ticino. On the r. bank, 1 M. below the ravine, is the beautiful waterfall of the *Calcaccia*.

Beyond the poor inn of *Dazio Grande* (3110 ft.) the mouth of a second *ravine is reached. The Ticino has here forced a passage through the *Monte Piottino*, and precipitates itself in a succession of *cataracts through the gloomy ravine into which the road descends close to the falls. To the r., near *Faldo*, where the culture of the vine begins, is a beautiful fall of the *Piumogna*.

10½ M. **Faldo** (2366 ft.) (**Angelo*; *Prince of Wales*; *Hôtel Vella*), a village of thoroughly Italian character, is the capital of the *Leventina*, as the valley of the Ticino is termed. This district formerly belonged to the Canton of Uri, and was despotically governed by bailiffs who purchased their appointments from the authorities, but this system was abolished by the French in 1798. In 1814 the *Leventina* and the seven other Italian bailiwicks belonging to Switzerland were united under the name of Canton *Tessin* or *Ticino*.

Beautiful scenery, with numerous campanili in the Italian style peeping most picturesquely from the surrounding heights. Cascades on both sides of the road; that of the **Cribiasca* resembles a veil in form. Huge masses of rock lie scattered about, interspersed with fine chestnut-trees. Vines and mulberry trees now begin to appear. Where the road descends in windings to the bottom of the valley, the Ticino forms another beautiful fall, spanned by a bridge over which the road passes. Beyond *Giornico* (1325 ft.) (*Cervo*; *Corona*) another picturesque waterfall on the r., termed *La Cramosina*.

9½ M. **Bodio** (1086 ft.) (*Posta*; *Aquila*). Beyond *Polleggio* the *Brenno* descends from the *Val Blegno* to the Ticino. The valley of the Ticino now expands and takes the name of *Riviera*, or river-valley. Luxuriant vines, chestnuts, walnuts, mulberries, and fig-trees now remind the traveller of his proximity to 'the garden of the earth, fair Italy'. The vines extend their dense foliage over wooden trellis-work supported by stone pillars, 10—12 ft. in height. Frequent inundations render the district unhealthy. The next village, 3 M. from Bodio, is *Biasca* (*Unione*), with an old Romanesque church on a hill (1112 ft.).

6¾ M. **Osogna** (964 ft.). At *Cresciano* several picturesque waterfalls. On the l., above *Claro*, rises the monastery of *S. Maria*. On the l. descends the road from the *Bernardino* (p. 47), and a little farther the road crosses the *Moësa* which rises on the *Bernardino*. *Arbedo* (p. 47) lies to the l. of the road.

9½ M. **Bellinzona** (777 ft.) (**Posta*; *Hôtel de la Ville*, outside the S. gate; **Angelo*, Italian style), one of the three capitals of the canton of Ticino, presents a strikingly picturesque appearance when viewed from a distance, but the charm is dispelled when the town is entered. The three picturesque castles were once the residence

of the bailiffs of the three ancient confederate cantons. The largest, the *Castello Grande*, on an isolated hill to the W., belonged to Uri; of the other two, towards the E., the lower, *Il Castello di Mezzo*, belonged to Schwyz, and the *Castello Corbario* or *Corbè* (1502 ft.), the upper, now a ruin, to Unterwalden. Each once possessed a small garrison and a few guns. The *Castello Grande* is now used as an arsenal and prison; visitors are admitted to the court and gardens to see the beautiful view (fee to the guide). Another admirable point is the loftily situated pilgrimage-chapel of *S. Maria della Salute*.

The road now descends the broad valley of the Ticino, which expands as the Lago Maggiore is approached. The luxuriance of the vegetation and the beautiful forms of the mountains enhance the charms of the scenery. Near *Cadenazzo* (751 ft.) the road to *Magadino* (p. 143) on the Lago Maggiore diverges to the r. The road now quits the valley and winds upwards for $4\frac{1}{2}$ M. through a beautiful chestnut wood, along the slope of **Monte Cenerè**, commanding a succession of *views of Bellinzona and the Ticino Valley, the influx of the latter into the Lago Maggiore, the N. end of that lake, and Locarno (p. 143). On the summit of the pass (1814 ft.) stands a guard house (*Corpo di Guardia*), and near it the *Osteria Nuova* (inn). The road then descends through a fertile valley to

$9\frac{1}{2}$ M. *Birònico* (1420 ft.), where the *Vedeggio* (a stream which rises a few miles to the E. at the base of the *Monte Camoghè*, usually dry in summer) is reached.

The *Monte Camoghè* (7303 ft.), generally ascended (6—7 hrs.) from Bellinzona or Bironico, commands a magnificent view of the broad plain of Lombardy, and the Alps from Piedmont to the Valtellina. A survey of the lakes may also be obtained from the summit of *Monte Cenerè* (3776 ft.), 2 hrs. from the *Osteria Nuova*.

Beyond Bironico the scenery is picturesque and the country fertile; the double-peaked Mte. Camoghè is kept constantly on the l.; $3\frac{3}{4}$ M. *Taverne Superiori*; $\frac{1}{4}$ M. **Taverne Inferiori*; $2\frac{1}{2}$ M. *Cadempino*; 1 M. *Veza* (view from the church of *Madonna di S. Martino*).

Towards ($1\frac{1}{2}$ M.) *Lugano*, during the descent, the beauty and fertility of the country increase. The hill and shrine of *Monte S. Salvatore* first become visible; then the lake, in the clear green water of which the beautiful outlines of the mountains are reflected. The road passes several handsome villas and soon reaches the town with its flat-roofed houses. In the foreground are the extensive *Barracks*.

$9\frac{3}{4}$ M. *Lugano* (932 ft.), and thence to

$19\frac{3}{4}$ M. *Como*, see R. 22, No. 2.

From *Como* to *Milan*, see R. 20.

5. From Coire to Colico (and Milan) over the Splügen.

75½ M. DILIGENCE from Coire to Colico twice daily in summer in 16¼ hrs. (coupé 27 fr. 90 c., interior 24 fr. 5 c.). Remarks as to diligence-seats, see p. 35. Through-ticket from Coire to Milan 38 fr. 5, 81 fr. 65 c., to Genoa 61 fr. 50, 45 fr. 65 c., to Florence 71 fr. 35, 61 fr. 80 c.

Coire (2208 ft.) (**Steinbock*; **Freiteck*; **Lukmanier*, near the station; **Stern*, **Rother Löwe*, and *Sonne*, second class), Ger. *Chur*, situated on the *Plessur*, 1½ M. from its confluence with the Rhine, is the capital of the Canton of the Grisons or Graubünden, with 7552 inhab., and an episcopal residence. Within the *Episcopal Court*, which is surrounded by walls and rises above the town, are the **Cathedral of St. Lucius*, the oldest part of which is said to date from the 8th cent. (choir 1178—1208, nave consecrated in 1282), and the mediæval *Episcopal Palace*. The *Chapel*, one of the earliest Christian structures in this district, lies within the walls of the old Roman tower of *Marsoel* (*Mars in oculis*), which is connected with the Palace on the N. This tower and another named *Spinoel* (*Spina in oculis*) form the N. angles of the Court. Their names suggest the mode in which the Rhetians were kept in subjection by the Romans. An ancient tower to the N.W. and the adjacent wall also appear to be of Roman origin.

The *Diligence Road* from Coire (leading to the Splügen, the Bernardino, and the Vorder Rheinthal) ascends the broad valley of the Rhine, and is nearly level as far as Reichenau. On the opposite bank of the river, at the base of the *Calanda*, lies the village of *Felsberg*, which was partly destroyed by a landslip in 1850. The road passes through the thriving village of *Ems*, near the ruins of the old castle of *Hohenems*. A dark covered bridge, 84 yds. long, and 85 ft. above the Rhine, now carries the road to

6 M. *Reichenau* (1922 ft.) (**Adler*), a group of houses at the confluence of the *Vorder* and *Hinter-Rhein*. The château of M. de Planta, built by the bishops of Coire and used as a school at the close of the last century, afforded refuge to Louis Philippe in 1794.

A second covered wooden bridge crosses the *Vorder-Rhein*, immediately before its confluence with the *Hinter-Rhein*. (Through the valley of the *Vorder-Rhein* a post-road, not crossing this bridge, leads to *Dissentis*, whence a bridle-path crosses the *Lukmanier* to *Olivone*; a post-road leads from the latter to *Biasca* on the St. Gotthard route, p. 40.)

The road soon ascends for a short distance, and passes the villages of (1 M.) *Bonaduz* (2146 ft.) and (¾ M.) *Rhäsüns*, with a castle of the Vieli family. The *Domleschg Valley*, Romansch *Tomliasca*, as the E. bank of the valley of the *Hinter-Rhein* is here termed (the W. side is called *Heinzenberg*, or *Montagna*), is remarkable for its fertility and its numerous castles.

Between the *Bridge of Rothenbrunnen* and *Katsis* are the castles of *Juvalta*, *Ortenstein*, *Paspels*, *Canova*, and *Bietberg* on the l. and that of *Realta* on the r. Towards ($2\frac{1}{4}$ M.) *Katsis* (2185 ft.) (Kreuz) the scenery is particularly fine. To the S. rises the snow-clad summit of the *Piz Curver* (9761 ft.); beyond this, to the l., the Schyn Pass with the majestic *Piz St. Michl* (10,371 ft.) in the background; to the N. the *Ringelspitz* (10,659 ft) and the *Trinserhorn* (9934 ft.). Near the village of *Masein* rises the castle of *Tagstein*.

11 M. *Thusis* (2447 ft.), *Romansch Tusaun* (*Tuscia*) (**Via Mala*; **Adler*; **Rhaetia*), lies at the confluence of the Rhine and the *Nolla*, the turbid water of which tinges the Rhine for a considerable distance. Interesting view from the bridge over the *Nolla*. In the background of the valley towers the barren *Piz Beverin* (9843 ft.). The valley of the Rhine is apparently terminated by lofty mountains. The entrance of the ravine of the Rhine is guarded on the r. bank by the ruined castle of *Hohen-Rhätien*, or *Hoch-Realt*, on the S. side of the mountain; while on the N. side stands the *Chapel of St. John*, the oldest Christian church in the valley.

Prior to 1822 the bridle-path from *Thusis* ascended the valley of the *Nolla* on the r. bank through forest, and entered the gorge below *Rongellen*. The path through the gorge, the celebrated **Via Mala*, was then only 4 ft. wide, and followed the l. bank. The new road was constructed in 1822. The limestone-rocks rise almost perpendicularly on both sides to a height of 1600 ft. At the *Känzeli*, a little way from the entrance of the ravine, there is a fine retrospect. About $1\frac{1}{2}$ M. from *Thusis* is the *Verlorne Loch*, a tunnel 50 yds. long, penetrating the projecting rock. Beyond it the road passes beneath a huge overhanging cliff. At the point where the side-wall ceases and the wooden railings recommence, a view of the brawling torrent is obtained. The retrospective view, through the narrow and gloomy defile, of the solitary tower of *Hohen-Rhätien* and the sunny slopes of the *Heinzenberg* beyond is very striking.

Near the ($\frac{3}{4}$ M.) post-house of *Rongellen* the gorge expands, but soon again contracts. The road crosses the river three times at short intervals. The scene is most imposing in the vicinity of the **Second Bridge*, 1 M. from *Rongellen*. The Rhine, 300 ft. below the road, winds through a ravine so narrow that the precipices above almost meet. In Aug. 1834 and Sept. 1868 the river rose to within a few feet of the arch of the bridge. At the third bridge, about 1 M. farther, the *Via Mala* ends.

The road now enters the more open *Valley of Schams* (2838 ft., *Vallis Sexamniensis*, from the six brooks which descend from the rocks; Ital. *Sessäme*), the green meadows and cheerful cottages of which present a pleasant contrast to the sombre defile just quitted. To the S. in the background are the peaks of the *Hirli* (9360 ft.).

Above the old bridge the Rhine forms a small waterfall. The first village in the valley of Schams (6 M. from Thusis) is *Zillis*, Roman. *Cirau*n (Inn), with the oldest church in the valley. On the hill to the r. stands the ruined castle of *Fardün*, or *La Turr*. Farther down is the village of *Donat*, above which towers the *Piz Beverin*.

7 $\frac{1}{2}$ M. *Andeer* (3212 ft.) (**Krone*, or *Hôtel Fravi*) is the principal village in the valley, with 583 inhab. Near it stands the tower of *Castellatsch*. Fine view of the valley from the church, built in 1673.

The road ascends in windings, passes the ruins of the *Bärenburg*, and enters the **Roffna Ravine*, a gorge 3 M. in length, in which the Rhine forms a series of waterfalls. Near the entrance the *Averser Rhein* descends from the *Ferrera Valley* and joins the *Hinter-Rhein*.

Towards the end of the gorge, the *Einshorn* comes into view. An ancient bridge crosses the Rhine here. Farther on, a rocky gateway (*Sassa Plana*), 16 yds. in length, is passed. The open Alpine landscape of the *Rheinwaldthal* (*Val Rhein*) is now disclosed; to the r. is the village of *Suvers* (4672 ft.); opposite rise the *Pizzo Uccello* (8910 ft.) and the *Einshorn* (9649 ft.); to the l. of the Splügen, near the Uccello, is the *Tambohorn* (10,748 ft.); to the W. the *Zapporthorn* (9803 ft.), etc.

8 $\frac{1}{4}$ M. *Splügen* (4757 ft.), Roman. *Spluga* (**Hôtel Bodenhaus*), the capital of the *Rheinwaldthal*, is a busy place, owing to its position at the junction of the Splügen and Bernardino routes. The latter (p. 46) here runs towards the W. The Splügen route turns to the l., crosses the Rhine, and ascends in windings, passing through a tunnel 93 yds. in length. Retrospect of the barren *Kalkberg* rising above Splügen. The road then enters a bleak valley and ascends on the W. side by numberless zigzags, passing a solitary Refuge, to the summit of the *Splügen Pass* (6945 ft.) (*Colmo dell' Orso*), 3803 ft. below the precipitous *Tambohorn*, or *Schnee-horn* (10,748 ft.). To the E. rise the *Surettahörner* (9925 ft.). This narrow ridge forms the boundary between Switzerland and Italy. The pass, which was known to the Romans, was traversed by a bridle-path only down to 1818. The road was constructed by the Austrian government in 1819—21. About $\frac{3}{4}$ M. beyond the pass is the *Dogana* (6247 ft.), the Italian custom-house, a group of houses with a poor inn, at the head of a bleak valley surrounded by lofty mountains.

The road now descends by numberless zigzags along the E. slope, being protected against avalanches by three long galleries. Beyond the second gallery a beautiful view is obtained of *Isola* and the old road, destroyed by an inundation in 1834. The new road avoids the dangerous *Liro* gorge between *Isola* and *Campo Dolcino*. Beyond *Pianazzo*, near the entrance to a short gallery, the *Madèsimo*

forms a magnificent *waterfall, about 700 ft. in height, which is best surveyed from a small platform by the road-side.

15½ M. **Campo Dolcino** (3553 ft.) consists of four groups of houses. The first contains the church, surrounded by ash-trees, and the '*Campo Santo*'. At the second, ½ M. farther, is the *Post Inn* (R. 1½ B. 1 fr.). The *Liro Valley* is strewn with fragments of rock, but the wildness of the scene is softened by the luxuriant foliage of the chestnuts lower down, from which rises the slender white campanile of the church of *Madonna di Gallivaggio*. Near *S. Giacomo* there are whole forests of chestnuts, which extend far up the steep mountain slopes. The vineyards of Chiavenna soon begin, and the rich luxuriance of Italian vegetation unfolds itself to the view.

8½ M. **Chiavenna** (1040 ft.) (**Hôtel Conradi*; *Chiave d'Oro*; Chiavenna beer is the best in N. Italy), the Roman *Clavenna*, an ancient town with 3800 inhab., is charmingly situated on the *Maira*, at the mouth of the *Val Bregaglia*, through which the road to the *Maloja Pass* and the *Engadine* leads. Opposite the post-office are the extensive ruins of a castle, formerly the property of the *De Salis* family, and frequently besieged in ancient times. Picturesque view from the castle-garden or '*paradiso*' (fee ½ fr.), which extends along an isolated vine-clad rock. *S. Lorenzo*, the principal church, near the post-office, has an elegant slender clock-tower or campanile, rising from the old *Campo Santo*, or burial-ground, with its arcades. The *Battisterio* contains an ancient font adorned with reliefs.

The road to Colico at first traverses vineyards; farther on, the effects of the inundations of the *Maira*, and its tributary the *Liro*, which joins it below Chiavenna, become apparent. Near

6 M. **Riva** the road reaches the *Lago di Riva*, or *di Mezzola*, which, before the construction of the road, travellers were obliged to cross by boat. This piece of water originally formed the N. bay of the Lake of Como, but the deposits of the *Adda* have in the course of ages almost entirely separated the two lakes, and they are now connected by a narrow channel only. The road skirts the E. bank of the lake, in some places supported by embankments and masonry, in others passing through galleries, and crosses the *Adda*. Before the road joins the *Stelvio* route (p. 52), the ruins of the castle of *Fuentes*, erected by the Spaniards in 1603, and destroyed by the French in 1796, are seen on the r. It was formerly situated on an island, and considered the key of the *Val Tellina*. At

9 M. **Colico** (722 ft.) (*Isola Bella*, *Angelo*, both in the Italian style), the Lake of Como is reached. The Swiss diligence runs as far as *Lecco* (p. 136). *Diligence* to Bormio in 14, to Sondrio 5, Tirano 9 hrs. — From Colico to Como, and from Como to Milan, see R. 20.

6. From Splügen to Bellinzona. S. Bernardino Pass.

45½ M. DILIGENCE in 7½ hrs. (fare 15 fr. 20, coupé 17 fr. 55 c.). Carriage with two horses from Coire to Bellinzona 170, to Lugano 200 fr.

Splügen, see p. 44. The road ascends the upper *Rheinwaldthal*, or *Val Rhein*, where traces of the great inundation of 1868 are still visible, and passes (1½ M.) *Medels*, (1¼ M.) *Ebi*, and (1¾ M.) *Novenna*, or *Nüfenen* (5170 ft.), at the mouth of the *Arvee-Thal*.

6½ M. *Hinterrhein* (5328 ft.) (**Post*) is the highest village in the valley. The source of the *Hinter-Rhein* may be visited hence in 4 hrs.

The *Bernardino Road*, constructed in 1819—23, crosses the Rhine ½ M. beyond the village, and winds up a steep slope commanding a fine view of the valley. On reaching the top it leads through a bleak valley to the *S. Bernardino Pass* (6768 ft.), which was known to the Romans, and was called the *Vogelberg* down to the 15th century. When S. Bernardino of Siena preached the gospel in this region a chapel was erected on the W. slope and gave its name to the pass. Near the small (¾ M.) *Lago Močsola*, where several rare plants occur, is the large *Casa di Rifugio* (Inn). From the S. end of the lake issues the *Močsa*, which the road follows down to its confluence with the Ticino above Bellinzona. The river forms a fine waterfall and is crossed by a handsome bridge. Farther on, the road is protected against avalanches by a roof. The S. side of the mountain is much more precipitous than the N., but the windings of the road are so ingeniously contrived that the descent presents no difficulty.

10½ M. *S. Bernardino* (5335 ft.) (*Hotel Brocco*; *Bavizza*; *Motto*), the highest village in the *Val Mesocco*, or *Mesolcina*, possesses a mineral spring which attracts invalids in summer. The valley opens into the Riviera (p. 40) near Bellinzona. The lower part of this valley contrasts strongly with the *Rheinwaldthal* in language, customs, scenery, and climate. Everything here is Italian and the inhabitants exclusively Roman Catholic, Card. Borromeo having successfully crushed the first germs of the Reformation in the 16th century.

The road ascends: 1¾ M. fall of the *Močsa*, 1¾ M. *S. Giacomo*, ½ M. *Cebbia*. In order to see the fall to advantage, take the path between S. Bernardino and S. Giacomo which runs first on the l., and then on the r. bank. The road descends in numerous windings, which command fine views. Beautiful distant views from the bridge of S. Giacomo (3757 ft.).

9 M. *Mesocco*, or *Cremao* (2559 ft.) (**Toscani*; *Desteffanis*) is charmingly situated amidst walnuts, chestnuts, vines, and maize-fields. Numerous brooklets fall from the surrounding mountains.

Between Mesocoo and Lostallo there are eight considerable waterfalls. Fine view here of the imposing ruins of the castle of *Misox* (*Monsax, Masux, Mesocco*), $\frac{1}{2}$ M. below the village, destroyed in 1526.

Beyond ($\frac{1}{2}$ M.) *Soazza* (2067 ft.) the bottom of the valley is reached, and the road becomes level. Near the second bridge below *Soazza* the *Buffalora* forms a fine cascade near the road. Near ($\frac{3}{4}$ M.) *Cabbiolo* another waterfall; then (1 M.) *Lostallo* (1562 ft.) (*Posta*), with extensive vineyards. The first figs and mulberries are seen near the Capuchin monastery of

$\frac{9}{10}$ M. *Cama* (1260 ft.). The next villages are ($\frac{3}{4}$ M.) *Leggia* and ($\frac{1}{4}$ M.) *Grono* (1000 ft.), the latter at the entrance to the *Val Calanca*, with the massive tower of *Florentina*; then ($\frac{1}{4}$ M.) *Boveredo* (974 ft.) (*Posta*; *Croce*; **Angelo*), the capital of the lower Val Mesocco with the ruined castle of the *Trivulzio* family.

S. Vittore (882 ft.) is the last village in the Grisons, *Lumino* the first in the Canton Ticino. On this side the bridge over the *Moësa* the road unites with the St. Gotthard route (p. 40). Below the confluence of the *Moësa* and the Ticino stands *Arbedo* (813 ft.), where a battle was fought in 1422 between 24,000 Milanese and 3000 Swiss, in which 2000 of the latter fell.

$\frac{9}{10}$ M. *Bellinzona*, see p. 40.

7. From Innsbruck to Colico (and Milan) over the Stelvio.

200 M. DILIGENCE from Innsbruck to Landeck daily (at 4 a. m.) in $8\frac{3}{4}$ hrs., from Landeck to Mals 4 times weekly in $8\frac{1}{2}$ hrs. — STELLWAGEN daily from Innsbruck to Landeck, and from Landeck to Mals. — DILIGENCE in summer from Eyrs to the Baths of Bormio daily in $11\frac{1}{2}$ hrs. (fare 12 fr. 55 c.). There are also open carriages. (If a seat in one of the latter cannot be procured, it is pleasanter in fine weather to walk over the pass.) — MESSEGERIE between Bormio and Sondrio, and between Sondrio and Colico daily. From 1st Oct. to 15th June no diligence from Eyrs to Sondrio (carriage with two horses 60 fr.).

The STELVIO ROAD, the highest in Europe, 9045 ft. above the sea-level, was constructed by the Austrian government in 1820–25. The bold and skilful construction of the road and the grandeur of the scenery render this one of the most remarkable routes in Europe. The vast glaciers and snow-fields of the Ortler and Monte Cristallo present a striking contrast to the vineclad slopes of the Valtellina, and the luxuriant southern vegetation of the banks of the Lake of Como. Pedestrians are strongly recommended not to take any of the short cuts, as all the finest views are from the road itself. Since the evacuation of Lombardy by the Austrians, the road on the Tyrolese side was much neglected, but has since been repaired.

Innsbruck (*Oesterreich. Hof*, **Goldne Sonne*, both near the post-office; **Europäischer Hof*, opposite the station; *Stadt München*, near the station; **Goldner Adler*; *Hirsch*; *Stern*, on the l. bank of the Inn), the capital of the Tyrol, with 16,000 inhab. and a garrison of 1500 men, is charmingly situated on both banks of the *Inn*, in the midst of a broad and fertile valley enclosed by lofty

mountains. The chief object of interest in the town is the **Hofkirche*, or *Franciscan Church*, built at the beginning of the 16th cent., and containing the **monuments* of Emp. Maximilian I. by Alex. Colin (d. 1612) and of Andreas Hofer, in white marble, by Schaller.

The road ascends on the l. bank of the *Inn*, passing the *Martinswand* (3778 ft.), a precipice where the Emp. Maximilian I. nearly lost his life in 1493, while chamois-hunting. At the base of the cliff lies

8 M. *Zirl* (2001 ft.) (**Stern*; *Löwe*). On the r. rises the ruined castle of *Fragenstein*. Near

9 M. *Telfs* (Post; *Löwe*) the road crosses the *Inn* and passes the considerable (l.) Cistercian monastery of *Stams*. Beyond

8 M. *Silz* (Steinbock), with a handsome modern church, rises the wooded *Petersberg* on the l., crowned with the ruined castle of that name. Beyond *Haimingen* the road crosses the *Inn* to *Magerbach* (**Inn* by the bridge) and skirts the base of the *Tschürgant* (7766 ft.). A remarkable view is obtained here of the masses of debris with which the *Oetzthaler Ache*, descending from the *Oetzthal*, covers the whole valley.

11½ M. *Imst* (**Post*) is a well-built village at the base of the *Laggersberg* and the *Platteinkogl*. The road again descends and approaches the *Inn* at the base of the *Laggersberg*. *Mils* possesses a pretty modern church. Beyond *Starkenbach* the imposing ruins of the *Kronburg* rise on a lofty eminence on the opposite bank. The bridge over the *Inn* near *Zams* (2722 ft.) has frequently been the scene of fierce battles

14 M. *Landeck* (2638 ft.) (**Schwarzer Adler*; *Post*; *Goldner Adler*), a considerable village on both banks of the *Inn*, is commanded by the old castle of the same name. A road leads hence over the *Arlberg* to *Bludenz*, from which a railway runs to *Bregenz* and to *Lindau*.

The road passes the castle on the r. bank of the river, which here forces its way through a narrow ravine and forms several rapids. The *Pontlatzer Bridge*, 6 M. from *Landeck*, has frequently proved a most disastrous spot to the Bavarian invaders of the Tyrol.

On the r., on a precipitous rock above *Prutz*, stands the ruin of *Laudegg*. Near it, on the height, is the village of *Ladis*, 1 hr. from *Prutz*, with sulphur-baths; ½ hr. higher up are the charmingly situated baths of *Obladis*. *Prutz* (Rose), where the road recrosses the *Inn*, lies in a swampy plain at the entrance of the *Kaunserthal*.

9¼ M. *Ried* (2871 ft.) (**Post*; *Adler*) is a thriving village, with the castle of *Siegsmundsried*, the seat of the local authorities. At *Tösens* the *Inn* is again crossed.

9¼ M. *Pfunds* (**Traube*) consists of two groups of houses, separated by the river. To the S. W. rises the *Mondin-Ferner*, one of the N. Engadine chain.

Above Pfunds the road crosses the Inn and gradually ascends on the r. bank, hewn at places in the perpendicular rock, or supported by solid masonry, and commanding picturesque views of the narrow valley of the Inn. The finest point is at **Hoch-Finstermünz** (3730 ft.) (**Inn*), about $4\frac{1}{2}$ M. from Pfunds, a small group of houses on the road. Far below is the old *Finstermünz* tower (3294 ft.) and a bridge over the Inn. These, with the defile through which the river issues from the Engadine, and the mountains in the background, form a very striking picture.

$9\frac{1}{2}$ M. **Nauders** (4462 ft.) (**Post*; *Mondschein*), with the old castle of *Naudersberg*, which contains the district court of justice.

The road now ascends to the *Reschen-Scheideck* (4898 ft.), the watershed between the Black Sea and the Adriatic. Beyond the village of *Reschen* (4839 ft.) (**Stern*), near the muddy lake of that name, a very striking **view* is disclosed. The entire background is formed by the snow and ice-fields of the Ortler chain. The *Etsch*, Italian *Adige*, rises near Reschen, flows through the lake, and also through the *Mittersee* and *Heidersee*, which the road passes farther on.

9 M. *St. Valentin auf der Heide* (4695 ft.) (**Post*), formerly the hospice of the bleak and rocky *Malser Heide*, where 8000 inhabitants of the Grisons defeated an army of Emp. Maximilian of double that number in 1499. The beauty of the view increases as the road approaches the *Vintschgau* (Val Venosta). The Ortler continues to form the imposing background. As the road descends, the villages of *Mals*, *Glurns*, and *Tartsch*, when viewed from the height, almost appear to form a single town. To the r., before *Mals* is reached, is seen the village of *Burgeis*, with its red spire, and the castle of *Fürstenburg*, now occupied by a number of poor families. Farther on, the Benedictine Abbey of *Marienberg* lies on the hill to the r.

7 M. **Mals** (3478 ft.) (**Post*; **Hirsch*; *Gans*) is a small town of Roman origin. Beyond it the ancient tower of the *Frölichsburg* is passed. In the distance to the r., on the opposite bank of the *Etsch*, rises the handsome but dilapidated castle of *Lichtenberg*. To the l. of the road, near *Schluderns*, is the *Churburg*, a château of Count Trapp. At *Spondinig* (2917 ft.) (**Inn*) the road crosses the broad, marshy valley of the *Etsch* and the river itself by a long bridge, which forms the boundary between the Upper and Lower *Vintschgau*.

$9\frac{1}{4}$ M. **Prad** (3100 ft.) (*Post*), or *Bivio di Prad*. The road now enters the narrow valley of the *Trafoi-Bach*. On the mountain to the r. lies the village of *Stilfs*, Ital. *Stelvio*, from which this route derives its name.

Pedestrians are recommended to cross the valley from *Mals* to *Glurns*, a small town with an ancient church, and proceed thence along the foot of the mountain by the castle of *Lichtenberg* and *Agums*, to *Prad*, a walk of $2\frac{1}{2}$ hrs.

Near *Gomagoi* (Inn), with its large 'Defensive Barracks', the wild *Suldenthal* opens on the E. To the S. the snow mountains of

Trafoi come in sight; to the N. the *Weisskugel*, the second highest of the Oetzthal Alps, long remains visible.

6 M. **Trafoi** (5079 ft.) (**Post*), a group of half-a-dozen houses, is beautifully situated. Pleasant walk of $3\frac{3}{4}$ hr. to the **Three Holy Springs*, which rise in the valley below at the foot of the Ortler (guide unnecessary).

The Stelvio route now ascends in bold windings, commanding a fine view of the vast *Mondatsch* or *Madatsch Glacier*, overshadowed by the *Madatsch-Spitz*. At the *Cantoniera al Bosco*, which was destroyed in 1848, the road passes close to the glacier.

$4\frac{1}{2}$ M. **Franzenshöhe** (7159 ft.) (**Wallnöfer*), a post-station destroyed by Italian irregular troops in 1848, has since been restored. The road ascends in numerous windings. Vegetation gradually disappears, and scanty moss alone is seen clinging to the rocks.

The summit of the **Stelvio Pass** (9045 ft.), Germ. *Stilfser Joch*, about $6\frac{1}{2}$ M. from the *Franzenshöhe*, is the boundary between Austria and Italy; $\frac{1}{2}$ M. N. is also the boundary of Switzerland (Grisons). A workmen's house stands at the top.

A footpath ascends by the house to the l. in 20 min. to a rocky height which commands an extensive **panorama*. The view of the *Ortler* (12,812 ft.), the highest mountain in Germany, is very striking. Below in the foreground are the ravines of the Stelvio route. The *Monte Pressura* towards the N. W. intercepts the view of the *Münsterthal*.

Immediately to the l. of the road rise the huge icy masses of *Monte Cristallo*, and several glimpses are obtained of the *Münsterthal* in the Grisons to the r. The road here is seldom free from snow except in warm seasons, and icicles are frequently seen hanging from the roofs of the galleries.

7 M. **S. Maria** (8317 ft.) (*Inn*), the fourth *Cantoniera* and the Italian custom-house ($\frac{1}{2}$ hr. from the summit of the pass), is situated in a bleak basin, almost destitute of vegetation, and surrounded by barren mountains. The diligence runs from this point to Bormio (p. 51) in less than 2 hrs. (in the opposite direction in $4\frac{1}{2}$ hrs., while a good walker will accomplish the journey in 3 hrs.)

The road next reaches the third *Cantoniera al Piano del Braulio* (inn tolerable), in a green valley, with a chapel; then the *Casino dei Rotteri di Spondalunga*, a road-menders' house.

The road descends by innumerable windings ('*giravolte*'), which the pedestrian can generally avoid, skirts the rocky slopes, and passes a number of waterfalls.

A succession of galleries, partly of wood and partly hewn in the rocks, protect the road against avalanches and waterfalls in the defile termed '*Il Diroccamento*'. Near the (second) *Cantoniera al Piede di Spondalunga* (8906 ft.), which was destroyed by the Garibaldians in 1859 and has since been a ruin, are two picturesque waterfalls of the *Braulio*, which falls from a cleft in the rock above. The (first) *Cantoniera di Piatta Martina* is a refuge for travellers.

Several more waterfalls are passed. Farther on to the r., the Adda emerges from the wild *Val Fraele* (a considerable brook issuing from the rocks below the Val Fraele is sometimes erroneously termed the *Source of the Adda*). A magnificent view is now disclosed, comprising the valley from Bormio to Ceppina, S. W. the *Piz S. Colombano* (9655 ft.), the *Cima di Piazza*, and the *Piz Redasco*, W. the *Val Viola*, S. E. the *Cima di Gobetta* and the ice pyramid of the *Piz Tresero* (11,604 ft.). To the r. lies the old bath-house on the brink of a profound ravine.

Beyond the *Galleria dei Bagni*, the last tunnel, a fine view is obtained near the bridge. To the r. of the road, perched on the rocks, are the *Bagni Vecchi*, or *Old Baths*. Far below flows the *Adda*. The handsome **New Bath-House* (*Bagni Nuovi*, 4580 ft.) (R. from $2\frac{1}{2}$, B. $1\frac{1}{2}$, A. and L. $1\frac{1}{4}$ fr.), situated on a terrace commanding a fine survey of the valley of Bormio and the surrounding mountains, is much frequented in July and August, but is closed about the end of September. The mineral water (containing salt and sulphur, 117°) is conducted hither by pipes from the springs at the old bath, 1 M. higher up. The windings of the road terminate at

12 M. **Bormio** (4012 ft.) (*Posta*; *Cola*, in the market-place), an old-fashioned little town of Italian character, with several dilapidated towers.

The road crosses the muddy *Frodolfo*, which unites with the Adda below the bridge, and turning towards the S. enters a broad green region of the valley termed *Piano di Bormio*, extending to the village of *Ceppina*, and enclosed by lofty mountains. Below *Ceppina* is the hamlet of *S. Antonio*; then *Morignone*, in the green *Valle di Sotto*, with its church on the hill above.

The defile of *La Serra*, 1 M. in length, here separates the '*Paese Freddo*', 'cold region', or district of Bormio, from the *Valtellina*, which belonged to the Grisons down to 1797, then to Austria, and has since 1859 been Italian. The broad valley is watered by the *Adda*, the inundations of which often cause considerable damage. The vineyards on the slopes yield excellent red wine. The climate is considered unhealthy, and cretinism is not unfrequent. The *Ponte del Diavolo* was destroyed by the Austrians in 1859. Near the issue of the defile are the ruins of a house; farther on, to the r., fragments of an old fortification. The valley now expands, and the vegetation of the south gradually develops itself.

12 M. **Bolladore** (2838 ft.) (*Angelo*). On the hill to the W. rises the picturesque church of *Sondalo*. Near the considerable village of ($3\frac{1}{2}$ M.) *Grosio* the road crosses the Adda and recrosses it below ($\frac{3}{4}$ M.) *Grosotto* (Leone), at *Masso*. To the S.W. rises the precipitous *Piz Masuccio* (9245 ft.), a landslip from which in 1807 closed the narrow bed of the Adda and converted the

populous and fertile valley, as far as *Tovo*, into a vast lake. The devastation caused by subsequent inundations is still observable. The road now descends from the district of *Sernio*, passing vine-clad hills, to

11½ M. **Tirāno** (1509 ft.) (**Posta*; *Due Torri*), a small town with old palaces of the Visconti, Pallavicini, and Salis families, which has often suffered from the inundations of the Adda.

About ¾ M. farther, on the r. bank of the Adda, lies **Madonna di Tirano** (**S. Michele*). (The road which here diverges to the r. leads to *Poschiavo* and over the *Bernina* to the Upper Engadine; see *Baedeker's Switzerland*. The '*Confine Svizzero*' is ¾ M. N. W. of Madonna di Tirano.)

The road next crosses the *Poschiavino*, a stream descending from the *Bernina* glaciers. At *Tresenda* the new road over the *Monte Aprica* diverges (R. 31). About halfway up the N. slope of the valley rises the ancient watch-tower of *Teglio*, whence the valley (*Val Teglino*) derives its name. Near Sondrio the churches of *Pendolasco* and *Montagna* are seen on the hill to the r.

16 M. **Sondrio** (1197 ft.) (**Posta*; *Maddalena*), the capital of the *Valtellina*, is situated on the *Malero*, a wild torrent which has frequently endangered the town, but is now conducted through a broad artificial channel. The *Nunnery*, a large edifice outside the town, is now a prison; the castle of the governors is used as a barrack.

Farther to the W. rises the church of *Sassella*, built on a rocky eminence and supported by galleries. Vines, mulberries, and pomegranates flourish luxuriantly in the valley, while in the background tower the snowy peaks of the *Monte della Disgrazia* (12,057 ft.), one of the *Bernina* range.

16½ M. **Morbegno** (**Regina d'Inghilterra*, or *Posta*) is noted for its silk-culture. The lower part of the *Valtellina* is rendered unhealthy by the inundations of the Adda. Before reaching

9 M. **Colico**, (p. 45) the road joins the *Splügen* route (R. 5).

8. From Innsbruck to Verona by the Brenner.

RAILWAY in 9¼—12 hrs.; express fares 15 fl. 91, 11 fl. 84 kr.; ordinary 13 fl. 32, 9 fl. 99, 6 fl. 66 kr. (these are the fares in silver, to which is added a trifling stamp duty, and, if they are paid in paper, the difference in value between silver and paper). There are two stations at *Verona*; a ticket should be taken to the *Porta Nuova* only (comp. p. 171). Views on the *right* as far as the summit of the *Brenner*.

The *BRENNER*, the lowest pass over the principal chain of the Alps, is traversed by the oldest of the Alpine routes, used as early as the Roman period, and rendered practicable for carriages in 1772. The railway, opened in 1867, one of the grandest modern works of the kind, affords the most direct communication between Germany and Italy. It ascends for 21 M. with an incline of 1:40 to the culminating point. The descent to *Brixen* is less rapid. There are 23 tunnels in all.

Innsbruck, see p. 47. The train passes the *Abbey of Wilten* (r.) and penetrates the hill of *Isel* by a tunnel. It then ascends

on the r. bank of the *Sill*, by a cutting in the rock; far below runs the brawling river. As far as stat. *Patsch* seven tunnels.

The valley becomes narrower and wilder. Four more tunnels. The *Sill* is crossed twice.

Stat. *Matrey* (3241 ft.) (**Stern*; **Krone*), with the château of *Trautson*, the property of Prince Auersperg, is charmingly situated.

Stat. *Steinach* (3448 ft.). The village (Post; *Steinbock*), rebuilt since a fire in 1853, lies on the other side of the valley, at the mouth of the *Gschnitzthal*.

The train then passes the village of *Stafflach* in a wide curve, turning into the *Schmirner Thal*. Three tunnels. Beyond stat. *Gries* the train ascends in long curves, high above the profound ravine of the *Sill*, passes the small green *Brennersee*, and reaches

Stat. *Brenner* (4485 ft.), with the old *Post-House*, the watershed between the Black Sea and the Adriatic. View limited. The *Sill*, which rises on the N. side of the pass, falls into the Inn; the *Eisack*, rising on the S. side, descends to the Adige. The train follows the course of the *Eisack* and soon stops at stat. *Brennerbad*, a solitary bath-establishment. It then descends rapidly by means of a long embankment and through two tunnels to stat. *Schelleberg* (4069 ft.), where it turns into the *Pfiersch-Thal*. Here it enters the N. slope of the valley by a curved tunnel, 800 yds. long, from which it emerges in the opposite direction, soon reaching stat. *Gossensass*, which lies 588 ft. below *Schelleberg*. This is one of the most interesting parts of the line, and is most striking when seen in the reverse direction.

The train now runs high above the *Eisack*, passing through wild rocky scenery at places.

Stat. *Sterzing* (3107 ft.) (**Post*, **Rose*, both $\frac{1}{2}$ M. from the station), a clean and picturesque little town with curious old buildings and arcades, deriving its prosperity from mines formerly worked here, lies in the broad *Sterzinger Moos*, or *Upper Wipptal*.

From *Sterzing* to *Franzensfeste* the valley of the *Eisack* is wild and romantic, and the mountains precipitous. High above the line are the castles of *Sprechenstein* on the l. and *Reifenstein* on the r.

Stat. *Freienfeld*. On the l. rises the ruined castle of *Welfenstein*, where Roman mile-stones have been found. Beyond stat. *Grasstein* the train enters a narrow defile in which the **post-inn* of *Mittewald* is situated, where the French were defeated in 1809.

The lower end of the defile, termed the *Brixener Klause*, near *Unterau* (2703 ft.), is strongly fortified by the *Franzensfeste*, constructed in 1833—38. These works, which are very conspicuous when seen from the S., command the *Brenner* route.

Stat. *Franzensfeste* (**Rail. Restaurant*) is the junction for the *Pusterthal* line, which diverges to the l. within the precincts of the fortifications, a little farther on, and crosses the *Eisack* by a

lofty bridge. (Change carriages for the Pusterthal; halt of 15—30 min.). The vegetation now assumes a more southern character, vineyards and chestnuts gradually appearing.

Stat. **Brixen** (1867 ft.), Ital. *Bressanone* (**Elephant*, adjoining the post-office; **Sonne*; *Goldnes Kreuz*; all $\frac{1}{2}$ M. from the station; *Rail. Restaurant*) was for nine centuries the capital of a spiritual principality, which was dissolved in 1803, and is still an episcopal residence. Most of the churches are of the last cent., the principal being the *Cathedral* which contains a good Crucifixion by Schöpfung. To the r. of the portal is the entrance to the old **Cloisters*, at the beginning of which is the tomb of the German minstrel Oswald von Wolkenstein (d. 1445). At the S. W. end of the town is the *Episcopal Palace* with an extensive garden.

Stat. **Klausen** (1791 ft.) (*Rössel*; *Post*), consisting of a single narrow street, is situated in a defile, as its name imports. The Benedictine monastery of *Seben*, on the r., commands a very striking view. It was once a Rhaetian fortress, then a Roman fort under the name of *Sabiona*, afterwards an episcopal residence down to the 10th cent., and finally a baronial castle. The *Loretto Chapel* adjoining the *Capuchin Monastery* (where visitors apply for admission) contains the most valuable collection of ecclesiastical treasures in the Tyrol, presented in 1699 by the founder of the monastery, who was confessor to the queen of Carlos II. of Spain.

Below Klausen the valley contracts. The line skirts precipitous porphyry cliffs. On the heights above extend fertile plains, sprinkled with numerous villages.

Stat. **Waidbruck**. Near *Kollmann* (*Kreuz*) the *Grödenerbach* descends from a deep rocky gully to the *Eisack*, above which rises the *Trostburg* with its numerous towers and pinnacles, the property of Count Wolkenstein. This is the most picturesque point in this narrow part of the valley of the *Eisack*.

Stat. **Atzwang** (1214 ft.) (**Post*). To the r. opens the valley of the *Finsterbach*. Four short tunnels, then stat. *Blumau*. The valley again contracts. Beyond the defile an extensive plantation of chestnuts on the slope of the mountain is passed. The train now enters the wide basin of Bozen, a district of luxuriant fertility, resembling a vast vineyard.

Bozen (850 ft.), Ital. *Bolzano* (**Kaiserkrone*; *Mondschein*; **Goldne Traube*; *Erzherzog Heinrich*; **Badl*, beyond the *Talfer*, on the road to Meran; *Schwarzer Adler*; *Stadt Meran*), with 9000 inhab., the most important commercial town in the Tyrol, is situated at the confluence of the *Eisack* and the *Talfer*, which descends from the *Sarnthal* on the N. The background towards the E. is formed by the strikingly picturesque dolomite mountains of the *Fassathal*.

The Gothic **Parish Church* of the 14th and 15th cent. has a W. Portal, with two lions of red marble, in the Lombard style.

Beautiful open tower, completed in 1519. On the E. side a gateway with the inscription '*Resurrecturis*' leads to the **Cemetery*, surrounded by arcades. A chapel adjoining the sacristy in the *Franciscan Monastery* contains a finely carved old German altar. The **Calvarienberg* (25 min. walk; beyond the Eisack bridge cross the railway to the l. and ascend to the r.) commands a fine view of the town and environs.

Beyond Bozen the train crosses the *Eisack*, which falls into the *Etsch* (or *Adige*) 4 M. below the town. The latter becomes navigable at stat. *Branzoll* (Ital. *Bronzollo*). Beyond stat. *Auer* (Ital. *Ora*), where the road through the *Fleimserthal* diverges, the train crosses the river. The next stat. *Neumarkt*, Ital. *Egna* (Krone; Engel), where the German element still preponderates, lies on the l. bank of the *Adige*, and consists of a single street only.

On the slopes to the r. lie the villages of *Tramin*, *Kurtatsch*, and *Margreid*. Stat. *Salurn* is the last place where German is spoken. The village lies on the l. bank of the river, commanded by a dilapidated castle on an apparently inaccessible rock.

The *Rocchetta Pass* to the r. leads to the *Val di Non*. *Mezzo Tedesco* and *Mezzo Lombardo* (or *Deutsch* and *Wälsch-Metz*), situated on different sides of the pass, separated by the *Noce*, are both Italian.

S. Michele, or *Wälsch-Michael* (Aquila), with a handsome old Augustine monastery, founded in 1143, but now suppressed, is the station for the *Val di Non*. The train again crosses the *Adige*. Next stat. *Lavis* on the *Avisio*, which here descends from the *Val Cembra*. This impetuous torrent with its different ramifications is crossed above its junction with the *Adige* by a bridge 1000 yds. in length.

Trento (715 ft.), or *Trent*, Lat. *Tridentum* (*EUROPA; the dining-room is adorned with the armorial bearings at Count Artois, afterwards Charles X. of France, Eugene Beauharnais, viceroy of Italy, and other princes who once lodged here; *HÔTEL DE LA VILLE; both of these near the station, R. 80, B. 50, A. 25 kr.; CORONA; AL REBECCHINO, next to the Hôtel de la Ville, AQUILA BIANCA, and CASTELLO on the road to the *Val Sugana* are second class inns; Café adjoining the Europa), with 17,000 inhab., formerly the wealthiest and most important town in the Tyrol, founded according to tradition by the Etruscans, and mentioned by Strabo, Pliny, and Ptolemy, possesses numerous towers, palaces of marble, dilapidated castles, and broad streets, and is surrounded by imposing groups of rocks. Above the town rises the considerable castle of *Buon Consiglio*, once an archiepiscopal residence, now a barrack.

The **Cathedral*, founded in 1048, begun in its present form in 1212, and completed at the beginning of the 15th cent., is a Romanesque church surmounted by two domes. The portal, as at Bozen, is adorned with a pair of lions (p. 54). In the S. transept are several old monuments, half-faded frescoes, and on the wall

the porphyry tombstone of the Venetian general Sanseverino, whom the inhabitants of Trent defeated and killed at Calliano (see below) in 1487. In the Piazza of the cathedral, which is embellished with a fountain, are the courts of justice and the old guard-house.

S. Maria Maggiore, where the celebrated Council of Trent sat in 1545—63, contains a picture, on the N. wall of the choir, covered with a curtain, with portraits of the members of the council (7 cardinals, 3 patriarchs, 33 archbishops, and 235 bishops), and an excellent organ. Adjoining the S. side of the choir is a column dedicated to the Virgin, erected in 1855 on the 300th anniversary of the meeting of the Council.

The rocky eminence of *Verruca*, or *Dos Trento*, on the r. bank of the Adige, was fortified in 1857, and is not accessible without special permission. The best point of view in the environs is the terrace of the *Capuchin Church* on the E. side of the town.

FROM TRENT TO VENICE BY THE VAL SUGANA, 115 M. *Diligence* 3 times daily between Trent and Borgo (1 fl. 40 kr.); twice daily from Borgo by Primolano to Bassano in 7 hrs.; from Bassano to Padua, to Treviso, or to Vicenza in 6—7 hrs.; railway from Padua or Treviso to Venice, see pp. 185, 233. Arrival at Venice, see p. 196.

This direct route to Venice (although not the most expeditious) traverses the beautiful *Venetian Mountains*. The road, which ascends soon after Trent is quitted, is hewn in the rocks or supported by buttresses of masonry as far as Pergine. Near

9 M. *Pergine* (Cavallo), an extensive prospect is enjoyed; to the l., on a commanding rocky height, rises the handsome castle of that name. To the r. lies the picturesque lake of *Caldonazzo*, which is drained by the *Brenta* (on the mountain to the S.W. lies *Calceranica*, with a fine view). Farther on is the smaller lake of *Levico*, in which *Monte Scanupia* (7050 ft.) is reflected. The *Val Sugana* begins at Levico, its capital being

8½ M. *Borgo* (**Croce*), on the N. side of which rises the ruined castle of *Telvano*, with the remains of a second castle high above it. Below the town is the beautiful château of *Ivano*.

Near *Grigno* the valley of *Tesino* opens on the N., watered by the *Grigno*. Beyond Grigno the valley is confined between lofty cliffs which barely leave room for the road. The Austrian custom-house is at *Le Tezze*, the Italian ¾ M. beyond it. In a rocky cavity beyond

16 M. *Primolano* (Inn) is situated the ruined castle of *Covelo*, a mediæval stronghold, which could only be reached by means of a windlass. About 1 M. farther the *Cismona* descends from the *Val Primiero*. *Valstagna* is inhabited chiefly by straw-hat makers.

(About 12 M. to the S.W. is situated *Asiago*, with 5000 inhab., capital of the *Sette Comuni*, or seven parishes, where an unintelligible German patois is spoken in the midst of an Italian population. Down to 1797 they formed an independent republic under the protection of Venice. The dialect is rapidly giving way to Italian.)

At *Solagna* the ravine of the *Brenta* expands, the road turns a corner, and a view is obtained of the broad plain with extensive olive-plantations in which lies the town of

18 M. *Bassano* (*S. Antonio*, near the chief piazza), picturesquely situated, with 14,827 inhab., and surrounded by lofty old ivy-clad walls. In the centre of the town rises the once fortified tower of the tyrant *Ezzelino*. Bassano possesses no fewer than 35 churches, the chief of which is the *Cathedral*, containing good pictures, the finest of which are by *Giacomo da Ponte*, surnamed Bassano, this town having been his birth-place. His best work, a *Nativity*, is in the *Cratorio S. Giuseppe*. The

Villa Rezzonica, $1\frac{1}{2}$ M. from the town, contains Canova's Death of Socrates and other valuable works of art (application for admission must be made the day before the intended visit).

On 8th Sept. 1796, four days after the battle of Roveredo, Napoleon defeated the Austrians under Wurmser near Bassano. In 1809 he erected the district of Bassano into a Duchy, with which he invested Maret, his secretary of state.

(*Possagno*, Canova's birthplace, is beautifully situated at the base of the mountains, 12 M. N.E. of Bassano. The road to it is rough and hilly. The church, in the form of a circular temple, designed by Canova, contains his tomb and an altar-piece painted by him. The bridge which here spans the river by a single arch was built with funds bequeathed by Canova for the purpose. The *Palazzo*, as his house is termed, contains models and casts of his works.)

14 M. *Castelfranco*, an ancient town surrounded by walls and towers, was the birthplace of the painter Giorgione. The principal church contains a **Madonna* by him; in the sacristy is a fresco by Paolo Veronese, representing Justice.

16 M. *Treviso*, and railway thence to Venice, see R. 39.

FROM TRENT TO VERONA BY RIVA AND THE LAGO DI GARDA. From Trent to Riva 25 M., omnibus once daily (9 a. m.), fare 2 fl.; one-horse carr. 8, two-horse 14 fl. Steamer from Riva to Peschiera in $4\frac{1}{2}$ hrs., see p. 158. Railway from Peschiera to Verona in 1 hr., see p. 157.

This route is far preferable to the direct railway-journey, on account of the charming scenery of the Lago di Garda. The traveller from Bozen, whose time is limited, may shorten the route by taking the railway as far as stat. *Mori* and driving thence to (10 M.) *Riva* (see p. 161).

The road crosses the Adige, traverses the suburb *Piè di Castello*, and ascends. Fine retrospect from the height ($1\frac{1}{2}$ M.). A wild and rocky defile (*Bucco di Vela*) is now entered, terminating in a kind of ($1\frac{1}{2}$ M.) fortified vault, beyond which the road emerges suddenly on a smiling and fertile district. Farther on ($1\frac{1}{2}$ M.), the view of *Terlago* and its lake at the base of *Monte Gazza* (6696 ft.) is beautiful and imposing. Then ($1\frac{1}{2}$ M.) *Vigolo-Basiglio* and (3 M.) *Vezzano (Corona)*, the principal place between Trent and Arco. At ($1\frac{1}{2}$ M.) *Padernone* the road turns to the r. and passes the *Lake of Toblino* and the picturesque castle of that name. Below ($1\frac{1}{2}$ M.) *Le Sarche*, where the Sarca emerges from a gorge, and the road to Giudicaria diverges, is a bridge over the Sarca, the scene of a skirmish between Italians and Austrians in 1848. Next ($1\frac{1}{2}$ M.) *Pietra Murata*. Near ($4\frac{1}{2}$ M.) *Drò* is the ruined *Castello di Drena* on an eminence to the l.

The road now traverses a more fertile district to (3 M.) *Arco* (**Corona; Olivo*), with a handsome parish-church with metal-clad domes, a place where invalids sometimes winter. The vegetation now becomes most luxuriant (olives, pomegranates, figs, grapes). The peaches and other fruit of Arco are in high repute. To the N., on a precipitous height, rises the *Château* of Arco, with well-kept gardens. The road which turns to the r. from the S. gate of Arco leads to ($3\frac{3}{4}$ M.) *Riva* (p. 159), that to the l. to *Nago*.

Beyond Trent the railway continues to traverse the broad and fertile valley of the Adige. To the S. W. of Trent, on the r. bank, is the village of *Sardagna*, with a considerable waterfall. Stat. *Matarello*. On a height near stat. *Calliano* rises the extensive castle of *Beseno*, the property of Count Trapp. The rocky debris here are the result of a landslide.

Roveredo (*Cervo; Corona*) is noted for its silk-culture. The most remarkable building is the old *Castello* in the *Piazza del Podestà*.

The lower part of the valley of the Adige, down to the Italian frontier, is termed *Val Lagarina*. On the r. bank lies *Isera*, with vineyards, numerous villas, and a waterfall. On the l. bank, to the E. of the railway, near *Lizzana*, is a castle, which about the year 1302 was visited by Dante when banished from Florence as an adherent of the Ghibellines.

The line follows the l. bank of the Adige. Stat. **Mori**; the village lies in a ravine on the opposite bank, on the road leading to *Riva* (p. 159), and is famed for its asparagus. Omnibus to *Riva* twice daily in $2\frac{1}{2}$ hrs., fare 65—75 kr.; one-horse carr. 4, two-horse 7 fl. (comp. p. 161).

Near *S. Marco* on the l. bank are the traces of a vast landslip, which is said to have buried a town here in 833, and is described by Dante (*Inferno XII*, 4—9). At *Serravalle*, a fort which once guarded the defile, the valley contracts.

Stat. **Ald** (Posta), a place of some importance, possesses velvet-manufactories which once enjoyed a high reputation, and is the seat of the Italian and Austrian custom-house authorities. Those who have forwarded luggage by this route to or from Italy should take the precaution to enquire for it at the custom-house here. Halt of $\frac{1}{2}$ hr. *Avio* is the last station in the Austrian dominions. The village, with a well preserved château of Count Castelbarco, lies on the r. bank.

Peri is the first Italian station. The *Monte Baldo* (7090 ft.) on the W. separates the valley of the Adige from the Lago di Garda. Stat. **Ceraino**. The line now enters the celebrated *Chiusa di Verona*, a rocky defile which was defended against the Milanese in 1155 by the German army under Otho of Wittelsbach, in the reign of Frederick Barbarossa. On an eminence on the r. bank lies *Rivoli*, which was stormed several times by the French in 1796 and 1797 under Masséna, and afterwards furnished him with his ducal title.

Next stations *Domegliarè*, *Pescantina*, and *Parona*. The train crosses the Adige, reaches the Verona and Milan line at *S. Lucia* (p. 158), and a little farther the railway-station (outside the Porta Nuova) on the S. side of

Verona, see p. 171.

9. From Vienna to Trieste. Semmering Railway.

AUSTRIAN S. RAILWAY. Express (1st, in winter 1st and 2nd class) in $14\frac{3}{4}$ hrs., ordinary trains in 22—23 hrs.; fares 28 fl. 26, 21 fl. 20, 14 fl. 13 kr. (express $\frac{1}{5}$ th more). Fifty lbs. of luggage free, provided it is at the station at least $\frac{1}{2}$ hr. before the departure of the train; otherwise the whole is liable to be charged for. Best views generally on the left. For farther particulars, see *Baedeker's S. Germany and Austria*.

The station of the S. Railway is between the Belvedere and the Favorite 'Lines', or boundaries of the city. The train, soon after

starting, affords a good survey of Vienna, the environs, and the surrounding ranges of mountains. On a hill to the l. of stat. *Atzgersdorf* is the large reservoir of the Vienna water-works, by which spring water is conducted from the Höllenthal to the city, a distance of $73\frac{1}{2}$ M. On the hills to the r. near stat. *Brunn* are several artificial ruins, and *Liechtenstein*, a genuine ruined castle which was destroyed by the Turks. Near stat. *Mödling* the *Brühl*, a picturesque rocky valley, opens on the W., and a branch-line diverges to the E. to the imperial château and park of *Laxenburg*. Stat. *Gumpoldskirchen*. To the r. as *Baden* is approached rise the *Calvarienberg* and the ruins of *Rauhenstein* and *Rauheneck*, with the château of *Weilburg* and the *Helenenthal* between them. The view to the l. over the broad plain, sprinkled with villages, is bounded by the *Leitha Mts.*

Baden (*Stadt Wien*; **Schwarzer Adler*), with handsome villas, the Roman *Thermae Pannonicae*, is celebrated for its mineral springs (72—100° Fahr.).

Vöslau (**Hôtel Back*), which yields the best Austrian wine, is also frequented as a watering-place (74° Fahr.).

Stations *Kottingbrunn*, *Leobersdorf* (where the barren *Schneeberg*, 6808 ft., rises on the r.), *Felixdorf*, *Theresienfeld*.

Neustadt, or *Wienerisch-Neustadt* (*Hirsch*; *Ungar. Krone*, both in the town; *Stadler*, near the station), has been rebuilt since a fire in 1834 (popul. 18,070). On the E. side is the old ducal Castle of the Babenberg family, converted in 1752 into a military academy. Branch-line to the S.E. in 2 hrs. to *Oedenburg*, which lies 7 M. to the W. of the saline *Neusiedler See*.

On the r. beyond *Neustadt* the *Schneeberg* is visible almost from base to summit; on the l. rises the *Leitha* range. On the hills to the r., in the distance, stands the well-preserved castle of *Sebenstein*, the property of Prince Liechtenstein. Near stat. *Ternitz* the *Schneeberg* is again visible on the r.; then stat. *Pötschach*, a manufacturing place. On the height to the l. near *Gloggnitz* rises the castle of *Wartenstein*. *Schloss Gloggnitz* on the hill, with its numerous windows, was a Benedictine Abbey till 1803.

At stat. *Gloggnitz* (1378 ft.) (**Rail. Restaurant*) begins the **Semmering Railway*, one of the most interesting lines in Europe (best views on the left), and the train now ascends. Fine retrospect of *Gloggnitz*. In the valley lies the green *Schwarzwau*, with the imperial paper-factory of *Schleglmühl*. On the l. the three-peaked *Semmering*; to the W. in the background the *Raxalp*. The line describes a wide circuit round the N. side of the valley to stat. *Payerbach* and crosses the *Valley of Reichenau* by a viaduct 300 yds. long (gradient 1:40). Two small tunnels; to the l. an extensive view over the plain. *Gloggnitz* now lies 558 ft. below the line.

The *Gotschakogel* is next skirted and two more tunnels are traversed. Stat. *Klamm*; the half-ruined castle of Prince Liechtenstein, on a rocky pinnacle, was once the key of Styria. Far below runs the old Semmering road; the green dale visible beyond the next tunnel is the *Untere Adlitzgraben*. The *Weinzettelwand* is next skirted by a long gallery; then a tunnel, and two bridges which carry the line to the S. slope of the *Obere Adlitzgraben*. After three more tunnels the train reaches

Stat. **Semmering** (2894 ft.), the culminating point of the line. At the highest point of the road (3255 ft.) is the **Erzherzog Johann Inn*, 1 M. from the station. In order to avoid the remaining part (360 ft.) of the ascent the train now penetrates the highest part of the Semmering, the boundary between Austria and Styria, by means of a tunnel nearly 1 M. in length, beyond which it traverses the peaceful dale of the *Fröschnitz*. Stat. *Spital*; then **Mürzs-*schlag*** (2178 ft.) (**Bräuhäus*; *Elephant*; *Rail. Restaurant*), where the express trains stop $\frac{1}{4}$ hr.

The line now follows the picturesque, pine-clad valley of the *Mürz*, containing numerous forges. To the r. in the valley, beyond *Krieglach*, is the new château, and on the height the old castle of *Mitterdorf*. Then *Kindberg* and *Kapfenberg* with the castles of these names. Near stat. *Bruck* rises the ancient castle of *Landskron*.

Bruck (*Eisenbahn-Gasthof*; *Adler*; *Mitterbräu*) is a small town at the confluence of the *Mürz* and the *Mur*, with an old castle. The train now enters the narrow valley of the *Mur*. Stat. *Pernegg*, with a large château. The forges of *Frohnleiten* on the r. bank and the castle of *Pfannberg* on the l. belong to Prince Lobkowitz. *Schloss Rabenstein* on the r. bank is the property of Prince Liechtenstein. The line next passes the *Badelwand* and skirts the river by means of a rocky gallery of 35 arches, above which runs the high road. Stat. *Peggau* possesses silver and lead mines.

The train crosses the *Mur*, passes stat. *Klein-Stübing*, and enters the fertile basin in which Gratz is situated. On an eminence to the W. rises the picturesque Gothic pilgrimage-church of *Strassengel* (1443 ft.). To the r. rises the castle of *Gösting*, the property of Count Attems, a favourite resort of the Gratzers. Farther on is the castle of *Eggenberg*, 3 M. from Gratz.

Gratz (1068 ft.) (On the r. bank of the *Mur*, **ELEPHANT*, R. 1 fl.; *OESTERREICHISCHER HOF*; *GOLDNES ROSS*; **FLORIAN*; *GOLDNER LÖWE*; *DREI RABEN*. On the l. bank, **ERZHERZOG JOHANN*; *STADT TRIEST*; *KAISERKRONE*; *UNGAR. KRONE*), the capital of Styria (81,000 inhab.), picturesquely situated on both banks of the *Mur*, which is here crossed by four bridges, is one of the pleasantest provincial capitals of Austria. The **Schlossberg*, which rises about 400 ft. above the river, commands one of the finest views in Germany, embracing the course of the *Mur* and the populous valley, enclosed by picturesque mountains: N. the *Schöckel* (4586 ft.), N.W. the Upper Styrian Mts., S.W. the

Schwanberg Alps, S. the Bachergebirge. The Gothic *Cathedral* dates from 1446. The *Landhaus*, or *Council Hall*, an extensive and imposing pile, was erected in 1569. The **Joanneum*, a spacious edifice with gardens, was founded by Archduke John in 1811 as an institution for the promotion of agriculture and practical science in Styria. It contains specimens of the staple commodities of this district, and a well arranged natural history museum.

As the train proceeds, indications of the richer vegetation of the south become more apparent. On the mountains to the r. rises the castle of *Premstetten*; on the l. beyond stat. *Kalsdorf* the castle of *Weisseneck*. The mountains on the r. separate Styria from Carinthia.

Near *Wildon* the *Kainach* is crossed. To the r. near *Leibnitz* is the archiepiscopal château of *Seckau*; farther on, the castles of (l.) *Labeck*, and (r.) *Ehrenhausen*. The château of *Spielfeld*, which comes in view, once belonged to the Duchess de Berry, whose sumptuous château of *Brunnsee* is $4\frac{1}{2}$ M. distant.

The line quits the Mur and enters the mountainous district which separates the Mur from the Drau. Near *Pössnitz* a viaduct 700 yds. in length (64 arches) and a tunnel of equal length are traversed.

Marburg (*Stadt Wien*; *Stadt Meran*; both near the station) is the second town in Styria. To the S.W. extends the long vine and forest-clad *Bacher-Gebirge*. (Branch-line from Marburg to Klagenfurt, Villach, and Franzensfeste.)

A pleasing view is obtained from the train as it crosses the *Drau*. Stations *Kranichsfeld* and *Pragerhof* (whence a line runs to Stuhlweissenburg and Pest). Beyond stat. *Pölschach*, at the foot of the *Botsch*, the scenery improves.

The German language is now replaced by a Slavonic or Wend dialect. The line winds through a sparsely peopled district. The valleys are generally narrow and picturesque, the mountains richly wooded, with occasional vineyards and fields of maize. Several small stations and foundries are passed, and an extensive view of the *Sannthal*, a populous and undulating plain, bounded by the *Sulzbach Alps*, is at length suddenly disclosed.

Cilli (787 ft.) (*Krone*; *Elephant*, new; *Rail. Restaurant*), an ancient town, founded by the Emp. Claudius (*Claudia Cellaia*). Roman reliefs and memorial stones are still found imbedded in the town-walls. On a wooded height in the vicinity stands the ruined castle of *Obercilli*; on the slope to the N.E. the Lazarist monastery of *St. Joseph* with its two towers.

The train crosses the green *Sann*, and enters the narrow and wooded valley of that stream. The most picturesque part of the whole line is between Cilli and Sava. Stations *Markt Tüffer*, with a ruined castle, and *Römerbad* (which memorial stones prove to have been known to the Romans), also called *Teplitz* (i. e. 'warm

bath'), are watering-places with attractive grounds and promenades, much visited from Trieste.

Steinbrück (*Rail. Restaurant; 25 min. allowed for express passengers to dine, D. 1 fl. 5 kr., or à la carte), a thriving village on the *Save* or *Sau*, which here unites with the *Sann*. (Branch-line to the S.E. to *Agram*.) The train now runs for 1 hr. in the narrow valley of the *Save*, enclosed by lofty limestone cliffs, and often barely affording space for the river and railway. Stations *Hrastnig* (with valuable coal-mines), *Triffail*, *Sagor* (the first place in *Carniola*), and *Sava*.

The valley now expands. At *Littai* the *Save* is crossed. Scenery still very picturesque. Stations *Kressnitz*, *Laase*. At the influx of the *Laibach* into the *Save*, the line quits the latter and enters the valley of the former. The lofty mountain-range now visible is that of the *Julian* or *Carnian Alps*. Stat. *Salloch*.

Laibach (994 ft.) (**Stadt Wien*; *Elephant*; *Europa*), Slav. *Ljubljana*, on the *Laibach*, the capital of *Carniola*, with 23,000 inhab., is situated in an extensive plain enclosed by mountains of various heights. An old *Castle*, now used as a prison, rises above the town. The *Cathedral*, an edifice in the Italian style, is decorated with stucco and numerous frescoes of the 18th cent. The Congress-Platz (*Narodny-Terg*), so named from the congress which sat here from 27th Jan. to 21st May 1821, is adorned with a *Monument of Radetsky*, a bust in bronze erected in 1860.

The line now traverses the marshy *Laibacher Moos* by means of an embankment, $13\frac{1}{4}$ M. in length, and crosses the *Laibach*, which becomes navigable here, although hardly 3 M. below the point where it issues from the rocks near *Oberlaibach*.

Near stat. *Franzdorf* the line is carried past *Oberlaibach* by a viaduct 625 yds. long, 120 ft. high in the centre, and supported by a double row of arches (25 in number), and enters a more mountainous district with beautiful pine-forest. Stat. *Loitsch* (1555 ft.) (Post or *Stadt Triest*).

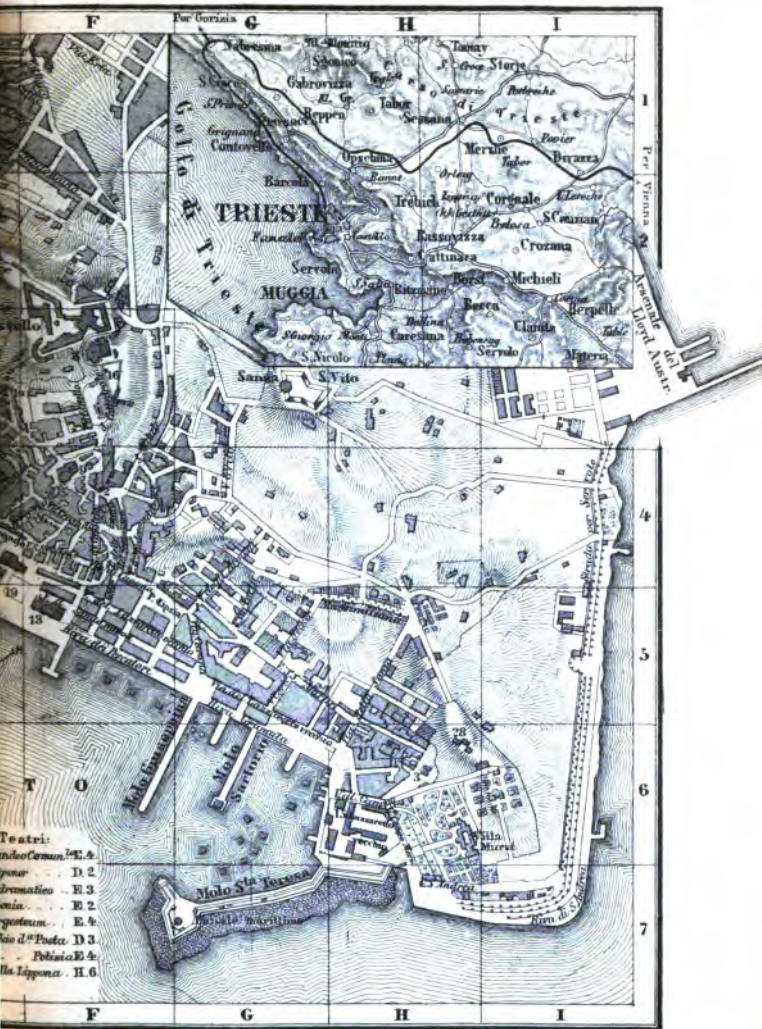
QUICKSILVER MINES OF *IDRIA*, 15 M. N.W. of *Loitsch*; carriage thither in 4 hrs., 6—8 fl. for the excursion; inspection of the mines 3—4 hrs.; drive back 4 hrs. The entrance to the mines is approached by 787 steps hewn in the limestone-rock, in the ancient town of *Idria* (1542 ft.) (*Schwarzer Adler*), which lies in a sequestered valley. Drops of the pure metal are seen adhering to the ore which is brought to the surface in tuns from a depth of 2661 ft. Annual yield 125 tons, part of which is converted into cinnabar on the spot.

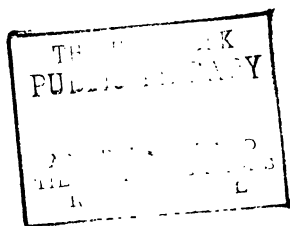
Next stat. *Rakek*, $3\frac{1}{2}$ M. to the S.E. of which is the *Zirknitzzer See*, enclosed by lofty mountains. Then stat. *Adelsberg* (1798 ft.) (*Krone*; *Eisenbahn*), Slav. *Postojna*.

The celebrated **STALACTITE CAVERNS*, known in the middle ages and accidentally re-discovered in 1816, are $\frac{3}{4}$ M. W. of *Adelsberg*. All the fees are fixed by tariff and are somewhat high for a single visitor, but less when shared by a party. Brilliant illumination is necessary in order to produce a satisfactory effect. A visit to the grotto occupies $2\frac{1}{2}$ —3 hrs., or if prolonged to the *Belvedere* 4 hrs. Temperature 48° Fahr. Fuller particulars, see *Baedeker's S. Germany and Austria*.

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The train now traverses a dreary, inhospitable plain, strewn with blocks of limestone, termed the *Karst* (Ital. *Carso*, Slav. *Gabrek*), extending from Fiume (p. 66) to Gorizia (p. 234). At stat. *Prestranek* it crosses the *Poik*, and beyond stat. *St. Peter* (branch line to Fiume, p. 66) passes through six tunnels. Next stations *Lesece*, *Divazza* ($2\frac{1}{2}$ M. to the S.E. are the grottoes of *S. Canzian*), *Sessana* (1627 ft.). The train now descends to stations *Prosecco* and *Nabresina* (Hôtel Daniel), where the line to Venice by Udine diverges (R. 39), and affords a magnificent *view of the blue Adriatic, Trieste, and the Istrian coast (views to the right). The slopes are planted with olives, fig-trees, and trellised vines. *Grignano*, the last station, is not above $1\frac{1}{2}$ M. below Prosecco in a straight direction. On the *Punta Grignana*, which here projects into the sea, is situated the handsome château of *Mirammar* (p. 65). The train then passes through a tunnel and reaches the station of

Trieste. Hotels. *HÔTEL DE LA VILLE (Pl. a), R. $1\frac{1}{2}$ fl., L. 40, B. 70, A. 40 kr.; HÔTEL DELORME, opposite the Exchange; LOCANDA GRANDE, in the Pescheria; *EUROPA (Pl. c), nearest the station; AQUILA NERA, in the Corso; HÔTEL DE FRANCE (Pl. d); ALBERGO DANIEL (Pl. e).

Cafés. *Hôtel de la Ville* (see above); *Degli Specchi*, Piazza Grande; several near the post-office and many others. — **Restaurants.** *Alla Borsa Vecchia*, *Berger*, both in the old town; *Monte Verde*, *Scala d'Oro*, *Cervo d'Oro*, *Sotto il Monte*, and many others with gardens in which concerts are frequently given.

Fiacres. From the station to the town, one-horse 60 kr., two-horse $1\frac{1}{2}$ fl.; from the town to the station 40 kr. or 1 fl.; drive in the town, $\frac{1}{4}$ hr. 30 or 45 kr., $\frac{1}{2}$ hr. 50 or 80, $\frac{3}{4}$ hr. 75 kr. or 1 fl. 10 kr., 1 hr. 1 fl. or 1 fl. 80 kr., each additional $\frac{1}{4}$ hr. 20 or 30 kr.; at night 5 kr. more per $\frac{1}{4}$ hr.; luggage 15 kr. per box. — *Omnibus* from the station to all the hotels 20, at night 30 kr.

Steamboats of the Austrian Lloyd, to Venice (R. 39) three times weekly, to Pola three times weekly; to Greece, Constantinople, and the Levant once weekly; to Alexandria every Saturday.

Baths. *Oesterreicher*, near the Artillery Arsenal; *Hôtel de la Ville*; warm salt and fresh-water baths at both. Turkish baths at the *Bagni Russi*, near the public gardens. Sea-baths at the *Bagno Maria*, opposite the Hôtel de la Ville; *Bagno Boscaglia*, to the r. of the last; *Bagno Angeli* (*al Soglio di Nettuno*), at the Pescheria; *Military Swimming Bath*, to the l. below the lighthouse. Ferry to the baths 4, back 2 kr. — *Boats* 1— $1\frac{1}{2}$ fl. per hour.

Public Gardens. One by S. Antonio Vecchio; another in the Piazza Grande; also the pleasant *Giardino Pubblico* by the Boschetto.

Theatres. *Teatro Grande* (Pl. 21), opposite the Tergesteo; *Teatro Mauroner* (Pl. 22), Corsia Stadion; *Teatro Filodrammatico* (Pl. 23); *Armonia* (Pl. 24). Italian plays and operas usually performed at all these.

Railway Station, a handsome structure 1 M. from the Exchange.

English Church Service performed by a resident chaplain.

Trieste (more fully described in *Baedeker's S. Germany and Austria*), the *Tergeste* of the Romans, situated at the N.E. extremity of the Adriatic, is the capital of Illyria and the most important seaport of Austria (popul. 70,274). It was constituted a free harbour by Emp. Charles VI. in 1719, and may be termed the Hamburg of S. Germany. Every European nation has a consul here. The population is very heterogeneous, but the Italian element predominates. The *Harbour* is the centre of business. It is enter-

ed and quitted by 15,000 vessels annually, of an aggregate burden of one million tons. The quays are being greatly extended to meet the increasing requirements of the shipping trade. A lofty *Light-house* rises on the S.W. Molo.

The well-built *New Town*, adjoining the harbour, is intersected by the *Canal Grande* (Pl. 5), which enables vessels to discharge their cargoes close to the warehouses. At the end of the Canal is the modern church of *S. Antonio* (Pl. 7) in the Greek style.

Near the *Hôtel de la Ville* is the *Greek Church* (Pl. 10) with its two green towers, sumptuously fitted up (divine service at 6 a. m. and 5 p. m.). To the l. of the *Hôtel de la Ville* is the *Palazzo Carciotti*, with a green dome. In the vicinity is the **Tergesteo* (Pl. 25), an extensive pile of buildings, on the outside of which are shops, and in the interior a glass gallery in the form of a cross, where the *Exchange* (12—2 o'clock) is situated. The principal part of the edifice is occupied by the offices and **Reading Room* of the '*Austrian Lloyd*', a steamboat-company established in 1833. Strangers are seldom denied access. The adjacent *Old Exchange* is disused. In front of it are a fountain, and a *Statue of Leopold I.* erected in 1660.

The *Corso*, the principal street of Trieste, connecting the *Piazza Grande* with that of the *Exchange*, separates the new town from the old. The latter, nestling round the hill on which the castle rises, consists of narrow and steep streets, not passable for carriages. To the l. on the route to the cathedral and the castle is situated the *Jesuits' Church* (*S. Maria Maggiore*, Pl. 9), containing a large modern fresco by *Sante*. Nearly opposite is the *Piazzetta di Riccardo*, named after Richard Cœur de Lion, who is said to have been imprisoned here after his return from Palestine. The *Arco di Riccardo* (Pl. 2) is believed by some to be a Roman triumphal arch, but probably belonged to an aqueduct.

The **Cattedrale S. Giusto* (Pl. 8) consisted originally of a basilica, a baptistery, and a small Byzantine church, dating from the 6th cent., which in the 14th cent. were united so as to form a whole. The tower contains Roman columns, and six Roman tombstones (busts in relief) with inscriptions are immured in the portal. The façade is adorned with three busts of bishops in bronze. The altar-niches of the interior contain two ancient mosaics, representing Christ and Mary. The Apostles in the l. bay, under the Madonna, are Byzantine (6th cent.). Some of the capitals are antique, others Romanesque. The S. aisle contains the tombstone of Don Carlos, pretender to the Spanish crown (d. 1855).

A disused burial-ground adjoining the church is now an open-air *Museum of Roman Antiquities* (Pl. 16) of no great value, those on the upper terrace having been found at Trieste, those on the lower at Aquileia (key kept by the sacristan of the cathedral, 50 kr.). Winckelmann, the German archæologist, who was robbed and

murdered by an Italian at the former Locanda Grande in 1768, is interred here, and a monument was erected to him in 1832.

Fouché, Duc d'Otranto, once the powerful minister of police of Napoleon I., died at Trieste in 1820, and was interred on the terrace in front of the church. Fine view thence of the town and sea; still more extensive from the height on which the *Castle* stands.

A long avenue, skirting the coast and commanding a succession of beautiful views, leads from the *Campo Marzo*, on the E. side of the town, past the *Villa Murat*, the *Lloyd Arsenal*, and the *Gas-Works*, to *Servola*. To the l. are the five picturesque cemeteries.

Another pleasant walk is along the *Acquedotto* through a pretty valley to the *Boschetto*, a favourite resort (large brewery). On the opposite hill is the **Villa Botacin* with a garden containing rare plants. From the *Boschetto* a shady road leads to the *Villa Ferdinandiana* (restaurant), adjoining which is the *Revottella Chapel* commanding a charming view of the town, the sea, and the coast.

A very pleasant excursion (carr. 3 fl., boat 4 fl.) may be made to the château of **Miramar*, formerly the property of Emp. Maximilian of Mexico (d. 1867), charmingly situated in a park near rail. stat. *Grignano* (p. 63), and commanding a fine view of Trieste, the sea, and the coast. It is open to the public on Sundays. The château contains a suit of handsome apartments hung with modern and copies of ancient pictures (fee to attendant 40—50 kr.). A small museum near the entrance to the garden contains Egyptian and Greek antiquities collected by the archduke. *Barcola* (restaurant) is a favourite resort halfway between Trieste and the château.

The extensive *Wharves of the Lloyd Co.* opposite *Servola* (4 M.) may be visited daily, except holidays, Saturdays, and between 11 and 1 o'clock (guide $\frac{1}{2}$ — 1 fl.).

Excursions to *Optschina* (Inn), commanding a beautiful view of the town and the sea; *Servola*; *S. Giovanni*; the grotto of *Corniale*, 9 M. to the E.; to *Lipizza* (imperial stables), etc.

FROM TRIESTE TO POLA, FIUME AND DALMATIA. Steamboat three times weekly to Pola in 10 hrs.; thence to Fiume twice weekly in 11 hrs.; return by railway (p. 66).

The steamer skirts the undulating, olive-clad coast of Istria. In a distant bay to the S.E. lies *Capo d'Istria* with an extensive house of correction. On an eminence rises the church of *Pirano*; the town itself, with 9000 inhab., is picturesquely situated in a bay; the pinnacles and towers of the disused fortress peep from amidst olive-plantations. The lighthouse of *Salvore* is next passed, then *Umago*, the castle of *Dalla*, *Ottanova*, *Parenzo* (with remarkable cathedral, a basilica of 961), and *Orsëra*. In the distance to the E. rises *Monte Maggiore* (4560 ft.). The vessel now stops at *Rovigno* (Sismondi), a prosperous town with 14,000 inhab.; staple commodities wine, oil, and sardines. To the r. near *Fasāna* rise the *Brionian Islands*, separated by a narrow strait from the mainland. Immediately beyond this strait the grand amphitheatre of Pola comes in sight. The excellent harbour, the principal station of the Austrian fleet, and now of considerable commercial importance, is defended by two towers.

Pola (**Hôtel Riboli*, near the harbour; *Pavanello*; beer at *Zeiser's*; *Trattoria al Buon Pesce*, on the way to the Arena), a thriving seaport with 16,324 inhab., is of very ancient origin, having been founded, according to tradition, by the Colchians who pursued Jason in order to recover the golden fleece. It was afterwards the *Pietas Julia*, a war-harbour of the Romans, from which period its magnificent and highly interesting antiquities date. These may be visited in the following order (guide unnecessary).

The **Temple of Augustus and Roma* (B. C. 19), 26 ft. in height and 50 ft. in width, with a colonnade of six Corinthian columns 23 ft. in height, and with admirably executed decorations on the frieze, is in almost perfect preservation. The collection of antiquities in the interior is insignificant.

In the vicinity stood a temple of *Diana*, or more probably of *Roma*, of which the posterior wall only is preserved. This fragment was employed about the year 1300 in the construction of the *Palazzo Pubblico*, which is incorporated with it with some skill. A bust of Signor Carrara (d. 1854), to whose efforts the antiquities are partly indebted for their preservation, has been erected here.

The traveller now crosses the market-place towards the S., and at the end of a long street reaches the *Porta Aurata*, an elegant isolated arch in the Corinthian style, 20 ft. in height, erected by the Sergian family. At some distance to the r. stood the ancient *Theatre*, the site of which only is now recognisable by a semicircular depression in the hill. The remnants were employed in 1630 in the construction of the fort.

Excavations which are still prosecuted have brought to light the ancient *Porta Erculeæ* and the *Porta Gemina*. The latter formed the entrance to the Roman capitol, the site of which is now occupied by the *Castle*. On the E. side of the latter is a *Franciscan Monastery*, erected in the 13th cent., now a military magazine. It possesses fine cloisters, and an elegant Romanesque portal on the W. side. A celebrated old laurel-tree in the court, which was said to be a scion of that which yielded its foliage to grace Cæsar's triumphal entry into the capitol, had to be replaced by a young tree in 1864.

Beyond the latter the **Arena* is reached. It was erected about the period of the Antonines (A. D. 150) and could accommodate 15,000 spectators. Height 78 ft., diameter 344 ft. The lower storeys consist of two series of arches (72 in number) 18 ft. in height, one above the other; the upper storey is a wall with square openings for windows. The exterior is in admirable preservation, but the interior presents a scene of desolation; the arrangements for the *Naumachia* in the centre can alone now be traced. Four gates, with projecting buttresses of which the object is unknown, form the entrances.

The steamboat (once weekly) generally quits Pola late in the evening and arrives at Fiume early next morning. The broad *Quarnero Bay* is traversed. To the l. rises *Monte Maggiore* (4688 ft.); r. in the distance the Croatian Mts. of which the *Capella* range is the most prominent.

Fiume, Illyr. *Reka* (**Europa*, on the quay; *Café* near the market; *swimming-bath on the N. W. side of the town, 35 kr.), the capital of the Hungarian coast-district, with 13,000 inhab., contains little to interest the traveller. On a height, $\frac{1}{2}$ hr. from the inn, is the ruined castle of *Tersato*, the property of the Austrian Marshal Nugent. A small temple here contains a good collection of ancient reliefs, busts, statues, &c., among them a *Venus* with admirable drapery. In the vicinity a much frequented *Pilgrimage-Church*, with an image of the Madonna of Loreto, painted according to tradition by St. Luke himself. *View of the Bay of Quarnero with its islands, Fiume, and the adjoining coast.

[RAILWAY from Fiume to *St. Peter* in $3\frac{1}{2}$ hrs.; fares 2 fl. 76, 2 fl. 8, 1 fl. 38 kr. Stations *Mattuglie*, *Jurdani*, *Sapiane*, *Dornegg*, *Küllenberg*. The line is uninteresting, except the first part which commands some fine views of the sea. *St. Peter*, and thence to *Trieste*, see p. 63.]

EXCURSION TO DALMATIA. Voyage to *Pola*, see above. The steamer next touches at *Lussin-Piccolo*, the capital of the island of Lussin, with

7000 inhab., and the most important place in the Quarnero Islands. Then at the island of *Selve*. *Zara*, the capital of Dalmatia, the Roman *Jadera*, with 8000 inhab., is quite Italian in character. The lofty ramparts are now used as promenades. The *Cathedral*, in the Lombard style, was erected by the Doge Enrico Dandolo, in the 13th cent., after the town had been stormed by the Venetians and French at the beginning of the 4th Crusade. The *Porta Marittima* is one of the few relics of the Roman period. The handsome *Porta Terra Ferma* was erected by Sanmicheli. Maraschino is made in large quantities (from cherries) at Lunardo's manufactory.

From *Zara* the steamer proceeds in 6 hrs. to *Sebenico* (Pellegrino), a town with 7000 inhab., picturesquely situated near the mouth of the *Kerka*. A narrow canal connects it with the sea, from which it is 3 M. distant. Handsome Cathedral in the Italian Gothic style (15th cent.). About 9 M. farther inland lies *Scardona*, on a lake formed by the *Kerka*. The fine *Fall of the Kerka*, 1½ M. higher up, is precipitated in a broad volume from a height of 160 ft. in several leaps.

The steamer rounds the *Punta della Planca*, 3 hrs. after leaving *Sebenico*. To the S. in the distance is the island of *Lissa*, where the Austrians gained a naval battle in July, 1866. *Spalato* (*Hotel* on the quay), with 12,000 inhab., is the most beautiful town in Dalmatia. Numerous remains of a vast palace of Diocletian, on the foundation of which half the town is built, are still extant. The *Cathedral* in the *Piazza del Duomo*, once a temple of Jupiter, is an octagonal edifice in the Corinthian style. Opposite to it is the Church of St. John, once a temple of *Æsculapius*, with handsome external frieze. The ruins of *Salona*, the Roman capital of Dalmatia, lie 3 M. to the E. A good road leads from *Spalato* along the coast to the N. W. to *Trau*, beautifully situated on a lofty peninsula, with an interesting cathedral of the 13th cent.

The steamer next touches at *Milna*, the harbour of the island of *Brazza*, the largest belonging to Dalmatia, *Lesina*, and *Curzola* (separated from the long peninsula of *Sabioncella* by a narrow strait). It then passes the island of *Meleda* and stops at *Ragusa* (*Inn*, near the *Porta Pille*), a town with streets rising in terraces, and a number of handsome buildings in the Venetian style (*Cathedral*, *Palazzo*, *Dogana*, etc.). Outside the *Porta Marittima* a bazaar in the Turkish fashion is held three times weekly. — From *Ragusa* either by steamer in 7 hrs. (or by land through the narrow Turkish coast-district of the *Suttorina* in 12 hrs.) to *Castel Nuovo*, a town with 8000 inhab., beautifully situated at the entrance to the Bay of Cattaro. The entrance into the harbour, the **Bocche di Cattaro*, is grand and striking. *Cattaro*, a strongly fortified town with 4000 inhab., at the foot of the lofty mountains of Montenegro, is uninteresting. A good road leads from *Cattaro* to *Cettinje*, the capital of the *Zrnagora* (a ride of 6 hrs.). The traveller may then either proceed to *Corfu* via *Antivari* and *Durazzo*, or return to Trieste by steamer (twice weekly).

NORTHERN ITALY.

10. Turin, Ital. *Torino*.

Arrival. The principal railway-station at Turin is the *Stazione Centrale*, or *Porta Nuova* (Pl. G, 7, 8), in the Piazza Carlo Felice, at the end of the Via Roma, a handsome edifice with waiting-rooms adorned with frescoes, and the terminus of all the lines. Travellers to Milan may take the train at the *Stazione Porta Susa* (Pl. C, 5, 6), at the end of the Via della Cernaia, the first stopping place of all the trains of the Novara-Milan line (omnibuses and carriages meet every train), or at the *Stazione Succursale*, on the l. bank of the Dora, a station of the slow trains of the Novara line. — Station of the branch line to *Rivoli* in the Piazza della Statuto; of that to *Ciriè* between the Piazza Emanuele Filiberto and the Ponte Mosca.

Hotels. *EUROPA (Pl. a), Piazza Castello 19, R. from 3, L. 1, B. 2, D. 4½, A. 1 fr.; *GRAND HÔTEL DE LA LIGURIE, Via Roma 31, R. 3, D. 4, L. and A. 1½ fr.; *HÔTEL FEDER (Pl. c), Via S. Francesco di Paola 8, near the corner of the Via di Po, R. 3, D. 4½, A. 1 fr.; GRAND HÔTEL DE TURIN, opposite the central station, D. 5 fr.; BONNE FEMME, or GRAND HÔTEL D'ANGLETERRE (Pl. f.), Via Barbaroux 1; HÔTEL TROMBETTA, Via Roma, corner of Via Cavour; ALBERGO CENTRALE, Via delle Finanze, R. 2, B. 1¼, A. ¾ fr. — Second class, with restaurants: CACCIA REALE (Pl. g), Piazza Castello 18; *HÔTEL DE FRANCE ET DE LA CONCORDE (Pl. h), Via di Po, R. from 2, D. 3½, L. and A. 1, omnibus 1 fr.; TRE CORONE, Via S. Tommaso; BOLOGNA, Piazza d'Armi; *DOGANA VECCHIA, Via Corte d'Appello 4, near the Palazzo di Città (Pl. 27), D. 3 fr. — Table d'hôte generally at 5 o'clock, also D. à la carte, or at a fixed charge (3½ to 5 fr.). The *Grisini*, a kind of bread in long, thin, and crisp sticks, are said to be particularly wholesome. Best wines: *Barbèra*, *Barolo*, *Nebiotto*, *Grignolino*.

Restaurants. *Cambio*, Piazza Carignano 2, good wines; *Paris* (Pl. k), Via di Po 21, good cuisine, D. 4 fr.; *Riffo*, Via Roma 13; *S. Carlo* (Pl. n); *Concordia* (Pl. h), Via di Po 20; *Meridiana* (Pl. m); *Due Indie*, Vir Quasco 4. Good wines at the *Trattoria d'Oriente*, Via Lagrange, and at the *Coccagna*, Via Dora Grossa.

Cafés. *Café de Paris* (Pl. k); *S. Carlo*, handsomely fitted up, Piazza S. Carlo 2; *Nazionale*, Via di Po 20; *Madera*, Via Lagrange 10; *Alfieri*, Via di Po; *Atene*, Piazza Carlo Alberto; *Borsa*, Via Roma 25; *Roma*, corner of the Via di Po and Via Carlo Alberto; *Bava Giuseppe*, Via di Po 24; *Liguria*, Corso del Re, near the station; *Café-Restaurant* at the Central Station. Ices everywhere, *forbetti* and *pezzi duri* (the former half the latter quite frozen). A favourite morning beverage is a mixture of coffee, milk, and chocolate, 'un bicchierino' 20 c. — Confectioner. *Bass*, Piazza Castello, S. side. — *Beer*, 40 c. per bottle, generally bad: *Grosetti*, Via di Po; *Lumpp*, at the corner of Via dell' Arsenal and Via Alfieri. Vienna Beer: Via di Dora Grossa 5; *Birraria di Vienna*, Via Lagrange 6; *Birraria Centrale*, Via di Po.

Cabs, or *Cittadine*, stand in most of the piazzas and in the streets leading out of the Via di Po. Per drive (*corsa*) 1 fr., at night (12—6 a. m.) 1 fr. 20 c.; first ½ hr. 1 fr., first hr. (*ora*) 1 fr. 50 c., each following ½ hr. 75 c., at night 1½ fr. and 2 fr.; each trunk 20 c. — Two-horse carriage per drive 1 fr. 50 c.; first ½ hr. 1½ fr., first hour 2 fr., each additional ½ hr. 1 fr. 25 c.; at night per drive 1 fr. 70 c., first ½ hr. 2 fr., etc. — Omnibuses run frequently from the Piazza Castello to each of the four gates, and by the Via Borgonuovo to the Via della Rocca, fare 10 c. — *Tramway* from the Piazza Castello by the Via Lagrange to the *Barriera di Nizza*, 10 c.

Railway (*Central Station* in the Piazza Carlo Felice, see above). To the E. to *Alessandria* (Genoa, Bologna), see RR. 12, 13; S. to *Saluzzo*, *Brà*, and *Cunco* (Nice) in 2½ hrs. (R. 17); S.W. to *Pinerolo* (p. 78) in 1 hr.; W.

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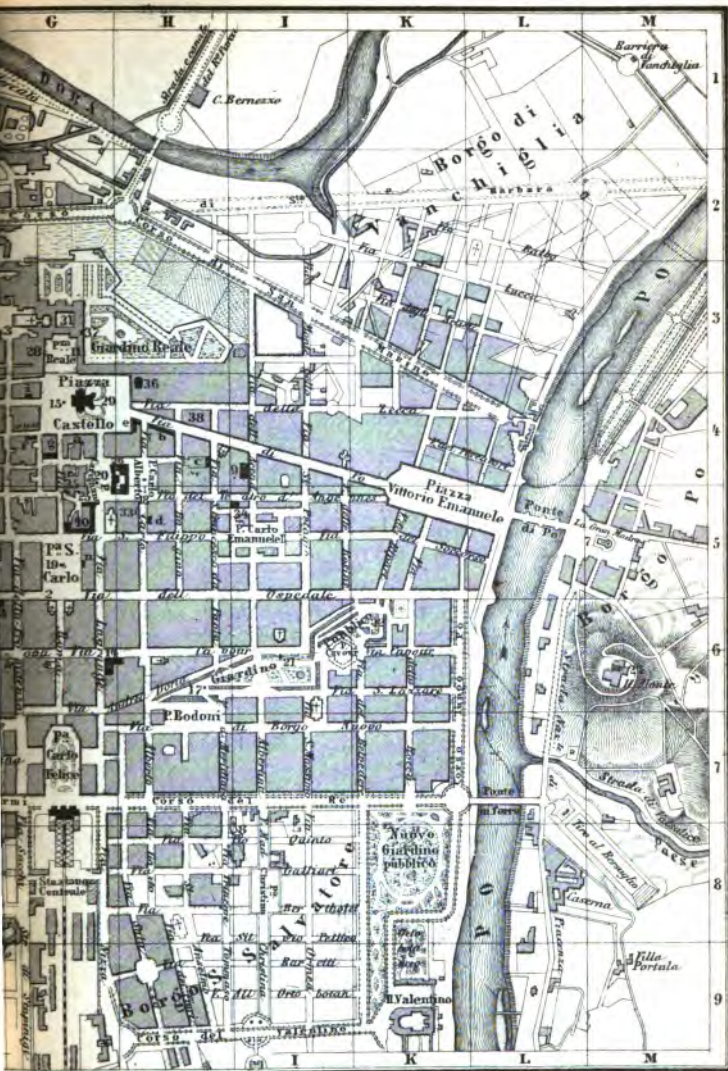
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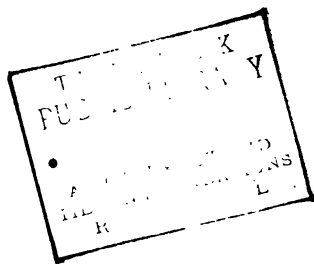
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to *Susa* (Mont Cenis, p. 32) in $1\frac{3}{4}$ hr.; N.E. to *Ivrea* (p. 78), *Biella* and *Novara* (Arona, Milan), see R. 18.

Diligence (from Cuneo) to Nice: Office *Ballegio*, Strada Cavour (coupé 22, intérieur 20 fr.).

Post Office (*Posta Lettere*), Via del Teatro d'Angennes 10 (branch-offices Via Dora Grossa 22 and at the Central Station). **Telegraph Office**, Via del Teatro d'Angennes 8.

Booksellers. *Loescher*, Via di Po 19, with circulating library of English, French, German, and other books; *Beuf*, Via dell' Accademia delle Scienze 2.

Military music in front of the Royal Palace daily, in winter at 4, in summer at 5 o'clock; on Sunday 12—2, in summer in the Giardino Reale, in winter in the Piazza Vittorio Emanuele; in the evening in the Piazza d'Arme (daily, in summer only).

Baths, Via di Po 51 (1 fr. 25 c.) and Via della Consolata. *Swimming Bath* (scuola di nuoto) above the old bridge over the Po (p. 77), 60 c.

Commissionaires, or *ciceroni*, are to be found in the Piazza Castello and Carignano, but their services may be dispensed with (5 fr. per day).

Theatres. *Teatro Regio* (P. 36), in the Piazza Castello, with seats for 2500, generally open during the Carnival only; *Carignano* (Pl. 35), in the Piazza of that name, open the greater part of the year; *D'Angennes* (Pl. 34); *Nazionale*, for operas, Via Borgo Nuovo (these two generally closed); *Rossini*, Via di Po 24; *Scribe*, Via Zecca 29, French; *Gerbino*, corner of Via Plana and Via del Soccorso, Italian comedies; *Vittorio Emanuele*, Via Rossini 11, a circus; *Balbo*, Via Andrea Doria; *Alfieri*, Piazza Solferino, etc.

Consuls. *British*, Via di S. Filippo 20. *American*, Via de' Fiori 19.

English Church Service performed in a chapel at the back of the Tempio Valdesse (Pl. 8).

PRINCIPAL ATTRACTIONS: Armoury (p. 71), Picture Gallery (p. 73) and Museum of Antiquities, monuments in the cathedral (p. 74), view from the Capuchin monastery (p. 77).

Turin (820 ft.), the Roman *Augusta Taurinorum*, founded by the Taurini, a Ligurian tribe, destroyed by Hannibal B. C. 218 and subsequently re-erected, was the capital of the County of Piedmont in the middle ages, and in 1418 became subject to the Dukes of Savoy, who frequently resided here. From 1859 to 1865 it was the capital of Italy and residence of the king. The population, in 1813 only 66,000, is now 207,770. The University has a staff of 85 professors and is attended by 1500 students. Turin is situated in an extensive plain on the Po, which rises on Monte Viso, about 45 M. to the S. W., and receives the waters of the *Dora Riparia* (p. 31) below the city. The plain of the Po is bounded on the W. by the *Graian* and *Cottian Alps*, and on the E. by a range of hills rising on the r. bank, opposite the city (hill of the Capuchins, p. 77; Superga, p. 78). Since the removal of the court, the trade and manufactory of the town have rapidly increased. The Piedmontese dialect forms a kind of transition from French to Italian and is hardly intelligible to foreigners. French is spoken everywhere.

On 7th Sept., 1706, a celebrated battle was fought under the walls of Turin between the Imperial army of Germany with its allies under Prince Eugene, and the French, in which the latter were signally defeated (comp. p. 78). In consequence of this victory the House of Savoy regained possession of the duchy, and by the Peace of Utrecht (1713) obtained the kingly rank which it still possesses.

The plan of the old town, which is intersected by the *Via di Dora Grossa* from the *Piazza Castello* to the *Via della Consolata*, is but slightly altered from that of the colony founded by Augustus, having remained unchanged throughout the middle ages. At length under the Savoy princes in the 17th cent. a systematic extension of the town was begun. The architecture of the city, with its spacious squares and regular streets (formerly termed *contrada*, now generally *via*), differs materially from that of the other large Italian towns. Most of the buildings are comparatively modern, the older buildings having been destroyed by Francis I. in 1536 and during the siege of 1706. The fortifications were demolished by the French when in possession of the city and environs in 1800, and the citadel was almost entirely removed in 1857.

The busiest streets are the *Via Roma* (formerly *Nuova*), between the *Piazza Carlo Felice* and the *Piazza Castello*, the *Via di Dora Grossa* between the *Piazza Castello* and the *Piazza dello Statuto*, and especially the broad and handsome **Via di Po*, leading from the *Piazza Castello* to the bridge over the Po, and flanked by arcades (*Portici*). The best shops are near the *Piazza Castello*; those in the direction of the Po, towards the *Piazza Vittorio Emanuele*, are inferior.

The **Palazzo Madama** (Pl. 29), the ancient castle, a lofty and cumbrous pile in the centre of the *Piazza Castello*, is the only mediæval structure of which Turin boasts. It owes its present name to the mother of King Victor Amadeus II., who as Dowager Duchess ('*Madama Reale*') occupied the building, and embellished it in 1718 by the addition of a handsome double flight of steps and the façade with marble columns on the W. side. The original towers on the E. side are still standing. Down to 1865 the *Palazzo Madama* was the seat of the Italian senate, and contained the *Royal Picture Gallery*, recently transferred to the *Palazzo dell' Accademia delle Scienze* (p. 72). In front of the Palace stands a *Monument to the Sardinian Army* (Pl. 15) by *Vinc. Vela*, erected by the Milanese in 1859, and representing a warrior in white marble defending a banner with his sword. In relief, Victor Emmanuel on horseback at the head of his troops.

On the N. side of the *Piazza Castello* is situated the **Palazzo Reale**, or *Royal Palace* (Pl. 31), erected about the middle of the 17th cent., a plain edifice of brick, sumptuously fitted up in the interior. The palace-yard is separated from the *Piazza* by a gate, the pillars of which are decorated with two groups in bronze of Castor and Pollux, designed by *Abbondio Sangiorgio* in 1842. To the l. in the hall of the palace, to which the public are admitted, in a niche near the staircase, is the '*Cavallo di Marmo*', an equestrian statue of Duke Victor Amadeus I. (d. 1675); the statue is of bronze, the horse in marble; beneath the latter are two slaves. The royal apartments are generally accessible in the absence of

the king. The private library contains a very copious collection of historical and genealogical works, and a valuable cabinet of drawings. Visitors apply to the custodian in the palace itself.

The *Palace Garden* (*Giardino Reale*), entered from the arcade opposite the Palazzo Madama, is open daily from 1st May to 30th Sept. 11—3 o'clock (military music, see p. 69). Adjacent to the *Giardino Reale* is a well-stocked *Zoological Garden* (open to the public Mond. and Thurs. 2—3; to strangers daily on application at the palace). — Services of a commissionaire in the palace and armoury unnecessary.

The long S. E. wing of the edifice (*Galleria Beaumont*) contains the ***Armoury** (*Armeria Reale*, Pl. 11), entered from the arcade (first door to the r. when approached from the palace), opposite and to the N. E. of the Palazzo Madama. It is open to the public on Sundays, 11—3 o'clock, and daily at the same hours by tickets (obtained between 11 and 3 o'clock at the office of the secretary of the Armoury, on the ground-floor). The collection is very choice and in admirable order (custodian $\frac{1}{2}$ —1 fr.).

In the centre of Room I. is a handsome modern *marble group by *Finelli*, representing St. Michael with raised sword keeping down Satan in fetters, presented in 1844 by 'M. Cristina di Borbone vedova del Re Carlo Felice'. By the pedestal are two French regimental eagles and the sword worn by Napoleon I. at the battle of Marengo. Numerous models of modern weapons; Japanese and Indian weapons and armour; busts of celebrated Piedmontese and Savoyards. A cabinet on the r. contains gifts presented to the king by Italian towns, a sword presented by Rome in 1859, a crown by Turin 1860, and a sword in 1865, on the occasion of the Dante Festival; in the centre the favourite horse of Charles Albert; Piedmontese flags from the wars of 1848—49 over the cabinets, and the costume of the notorious brigand Monaco, etc. The long HALL adjoining Room I., contains cavalry-acoutrements; the first sword to the r. (No. 949) at the top of cabinet K. is by *Benvenuto Cellini*. The finest suits of armour are those of the Brescian family Martinengo. A saddle of Emp. Charles V. in red velvet. On the middle of the wall to the r. a gigantic suit worn by an equerry of Francis I. of France at the battle of Pavia; at the end of it the armour of Prince Eugene worn at the battle of Turin, and a Roman eagle of the 8th Legion. Over the door a bust of King Charles Albert (d. 1849); also two of his swords, sword of St. Maurice, sabre of Tipoo Sahib; two Austrian flags captured in 1848 at the battle of Somma Campagna. A cabinet here contains a rare and valuable collection of 32 halberds. (A small adjacent room is occupied by a very valuable *Collection of Coins*, trinkets, mosaics, carved ivory, etc.) On the r., as the long hall is re-entered, under glass, a *shield by *Benvenuto Cellini*, embossed and inlaid with gold, representing scenes from the wars of Marius against Jugurtha. A number of ancient helmets are also preserved here. The sword of the Imperial General Johann v. Werth (d. 1652) bears a curious German inscription in verse.

In the *Piazza Carignano*, near the Piazza Castello, and reached by the Via Lagrange leading to the S., rises the **Palazzo Carignano** (Pl. 26), with its curious brick ornamentation, where the Italian Chamber of Deputies met down to 1865. A new façade has been built at the back, towards the Piazza Carlo Alberto, and part of the collections of the Academy (p. 72) will be transferred to this palace. — In the *Piazza Carignano*, in front of the palace, stands

the finely-executed marble statue of the philosopher and patriot *Gioberti* (Pl. 20), by *Albertoni*, erected in 1859. — The *Piazza Carlo Alberto* (E. side of the *Palazzo Carignano*) is embellished with a bronze monument of *King Charles Albert* (Pl. 18), designed by *Marochetti*, and cast in London. The pedestal stands on four steps of Scottish granite; at the corners below are four colossal statues of Sardinian soldiers; above them are four allegorical female figures, representing *Martyrdom*, *Freedom*, *Justice*, and *Independence*.

In the vicinity, at the corner of the *Piazza Carignano* and the *Via dell' Accademia*, is the **Palazzo dell' Accademia delle Scienze** (Pl. 10), containing a picture-gallery and museums of natural history and antiquities. To the r. on the *ground-floor* are the Egyptian, Roman, and Greek sculptures; on the *first floor* the natural history collection; on the *second floor* smaller Egyptian antiquities and the picture gallery (all collections open on week-days 9—4, Sund. 9—1).

The **Natural History Museum** contains fossil impressions of fish; a cabinet with fossil teeth and bones of an antediluvian '*Tetralophodon Arvernensis*', found during the construction of the railway; opposite to it a gigantic '*Glyptodon clavipes*' from the La Plata district; also a '*Megatherium Cuvieri*'; valuable collection of stuffed animals. — The *Mineralogical Collection* is considered good.

The **Museum of Antiquities** (*Museo Egizio e di Antichità Greco-Romane*) consists of two sections. An ante-room on the ground-floor, to the r., contains the complete skeleton of a whale. The door leads to *HALL I.*, containing Egyptian statues and late Greek works found in Egypt; on the r. a good torso, on the l. four figures placed round a column, bearing the name of Protys the sculptor. *Minerva*, over life-size. In the centre of the room *mosaics found at Stampacci in Sardinia, representing *Orpheus* with his lyre, and a lion, goat, and ass, probably the animals listening to him. *HALL II.*: large Egyptian sphynxes, figures of idols and kings, sarcophagi, reliefs; over the sitting figure of *Sesostris* is an inscription in honour of the celebrated Parisian antiquarian *Champollion*, '*qui arcanae Aegyptiacorum scripturae reconditam doctrinam primus aperuit*.' — The visitor now enters the 1st Gallery to the left. In the centre, statue of a youth, *Hercules* killing the snakes (in Greek marble). Posterior wall, colossal female head (*Venus*), found at Alba in 1839, used as a fountain-jet; Antinous; repetition of *Marsyas* and *Olympus*. On the pillar, *Athlete* offering sacrifice (a relief). Window-wall, head of basalt with Coptic inscription. 2nd Gallery: two rows of busts of emperors. On the pillar, works in ivory and wood: Judgment of *Solomon* and *Abraham's Sacrifice*, by *Simon Troger* of Munich, 1741. The cabinets contain statuettes and busts in marble and bronze, many of them modern. Along the window-wall busts of philosophers and poets. Last Room: Vases; by the pillar dishes and terracottas (*head of *Medusa*, *Mercury* and a youth, *Olympus* from the group already mentioned, graceful dancing nymphs). By the wall opposite, a *statuette of *Minerva* in bronze, found in the *Versa* near *Stradella* in 1829; a tripod and **Faun* found near *Turin*. — The smaller antiquities are on the *Second Floor* (visitors ring a bell on the r.), consisting of mummies, papyrus writings, scarabees, statuettes, trinkets, vases, etc. In the centre of the second room is the formerly celebrated *Tabula Isiaca*, found under *Pope Paul III.* (d. 1549) in the *Villa Caffarelli* at *Rome*, a tablet of bronze with hieroglyphics and figures partially inlaid with silver. Attempts to decipher the characters elicited the most profound and crude explanations and conjectures from the savants of three centuries, but it has been recently proved that the tablet is spurious, having been manufactured at *Rome* under *Hadrian*. The cele-

brated papyrus with the annals of Manetho, discovered by Champollion, is also preserved here. Finally a number of roman and mediæval antiquities, at present in disorder.

The Picture Gallery (*Pinacoteca*) consists of 15 rooms containing 514 paintings, many of them very valuable (catalogue 1¼ fr.). Room I.: Princes of the House of Savoy and battle-pieces. Beginning on the r.: ten of the battles fought by Prince Eugene, by *Huchtenburgh*, thirteen portraits of members of the House of Savoy; No. 28 is by *Horace Vernet*; 29, 31. *Clouet*; 39. *Van Dyck*; 4. *Van Schuppen*, Prince Eugene on horseback. — The 2nd, 3rd and 4th Rooms contain works of the school of *Vercelli* and *Monferrato*, of no great value. Room II.: *49. *Gaudenzio Ferrari* (the best master of the school, 1484—1559), St. Peter; 49 bis. *Ferrari*, Adoration of the Child; 50. *Sodoma* (Giov. Ant. Bazzi, 1477—1549), Holy Family (not of this school); 54. *Ferrari*, Descent from the Cross. — Room III.: *55. *Sodoma*, Madonna and saints. — Room IV.: 99. Landscape by *Massimo d'Azeglio*, the celebrated author and statesman (d. 1866). — Room V.: 93. *Fra Angelico da Fiesole* (?), Madonna; *94, 96. Adoring angels, by the same; 97. *Pollajuolo*, Tobias and the angel; 98. *Sandro Botticelli*, Same subject; 101. *Fr. Francia*, Entombment; 103. *Lorenzo di Credi*, Madonna and Child; 106. *Bugiardini*, Holy Family; 108bis. After Raphael, Portrait of Pope Julius II. in the Palazzo Pitti at Florence; 111. *Sodoma*, Madonna and John the Baptist; 118. *Girolamo Savoldo*, Holy Family; 122. *Franc. Penni*, Good copy (1518) of Raphael's Entombment in the Palazzo Borghese at Rome; 127 bis. *Clodio*, Entombment; 123. After Titian, an old copy, Pope Paul III.; 130. *Paris Bordone*, Portrait of a lady. — Room VI.: 132. *Bonifazio*, Holy Family; 137, 138, 142, 143. *Andrea Schiavone*, Mythological scenes; 140. *Antonio Badile*, Presentation in the Temple; 152. *Rinaldo Mantovano*, God the Father; *157. *Paolo Veronese*, The Queen of Sheba before Solomon; 158. *Annibale Caracci*, St. Peter; 161. *Caravaggio*, Musician. — Room VII.: 163. *Guido Reni*, John the Baptist; 166. *Badalocchio*, St. Jerome with the skull; 162. *Tintoretto*, The Trinity; 177, 178. *Albani*, Salmacis and the hermaphrodite; 174. *Spagnoletto*, St. Jerome; 189 bis. Christ at Emmaus, after Titian. — Room VIII.: porcelain-paintings by *Constantin* of Geneva, copied from celebrated originals. — Room IX.: fruit and flower-pieces. Then a corridor with copies. — Room X.: *234. *Paolo Veronese*, Mary Magdalene washing the Saviour's feet; 236. *Guido Reni*, Group of Cupids; 237, 238. *Poussin*, Waterfall, Cascades of Tivoli; 239, 242. *Guercino*, S. Francesca, Ecce Homo; 244. *Orazio Gentileschi*, Annunciation; 251. *Strozzi*, Homer. — Room XI.: 257, 258. *Sassoferrato*, Madonnas, the first termed 'della rosa'; 260, 264, 271, 274. *Albani*, The four Elements; 276. *Carlo Dolci*, Madonna; 284, 288. *Bernardo Bellotti*, Views of Turin; 295. *Maratta*, Madonna; 299, 300. *Angelica Kauffmann*, Sibyls. — Room XII.: Netherlands and German school: 306. *Engelbrechtsen*, Passion; 309. Adoration of the Magi in the style of *Ilieron*. *Bosch* (15th cent.); 318. *Bruyn*, Portrait of Calvin (?); 322. *Paul Bril*, Landscape; 325. *Goltz*, Warriors; *338. *Van Dyck*, Children of Charles I. of England; 340. *Rubens*, Sketch of his apotheosis of Henry IV. in the Uffizie; 351. *Van Dyck*, Princess Isabella of Spain. — Room XIII., containing the gems of the collection: 355. *Mantegna*, Madonna and saints; *358. *Hans Memling*, Seven Sorrows of Mary, forming the counterpart of the Seven Joys of Mary at Munich; *363. *Van Dyck*, Prince Thomas of Savoy; 364. *D. Teniers*, Tavern; 366. *Wouwerman*, Cavalry attacking a bridge; 368. *D. Teniers*, Younger, The music-lesson; *373. *Raphael*, Madonna della Tenda (a very fine picture, but the original is at Munich); 376. *Sodoma*, Lucretia killing herself; *377. *Paul Potter* (1649), Cattle grazing; 377 bis. *Jan Liens*, Man asleep; 378. *Jan Breughel*, Landscape with accessories; 379. *Frans Mieris*, Portrait of himself; 380. *Velvet Breughel*, Quay; *383 bis. *Murillo*, Capuchin; *384. *Van Dyck*, Holy Family; 385. *Honthorst* (*Gherardo delle Notti*), Samson overcome by the Philistines; *386. *H. Holbein*, Portrait of Erasmus; 382. *J. Ruysdael*, Landscape; 391. *Gerard Dow*, Girl plucking grapes; 392. *Velasquez*, Philip IV. of Spain; 393. *Rubens* (?), Holy Family; 395. *C. Netscher*, Scissors-grinder. — Room XIV.: 410. *Flores*, Adoration

of the Magi; 417. *School of Rubens*, Soldier and girl; 420. *Wouwerman*, Horse-market; 435. *Gerard Dow*, Portrait; 434. *S. Ruysdael*, Landscape; 428. *Teniers, Younger*, Card-Players; 430. *School of Rembrandt*, Portrait of a Rabbi; 458. *Schalken*, Old woman; *470 bis. *Murillo*, Portrait of a boy. — Room XV.: 478, 483. *Claude Lorrain*, Landscapes; 484 bis. *Netscher*, Portrait of Molière.

The spacious Piazza S. Carlo, which adjoins the Academy, is embellished with the equestrian ***Statue of Emmanuel Philibert** (Pl. 19), Duke of Savoy (d. 1580), surnamed '*Tête de Fer*', in bronze, designed by *Marochetti*, and placed on a pedestal of granite, with reliefs at the sides. On the W. side the Battle of St. Quentin, gained by the duke under Philip II. of Spain against the French in 1557; on the E. side the Peace of Cateau Cambrésis (1558), by which the duchy was restored to the House of Savoy. The duke as '*pacem redditurus*' is in the act of sheathing his sword (his armour preserved at the armoury is placed in the same attitude).

The Via Roma (formerly Nuova) leads in a straight direction from the Piazza S. Carlo to the Piazza Carlo Felice and the railway-station. To the l. in the Via dell' Ospedale is the *Exchange*, the *Industrial Museum* and the *Ospedale S. Giovanni Battista*. Near the latter, in the Piazza Carlo Emanuele II, a handsome monument to *Count Camillo Cavour*, by Dupré of Florence, was erected in 1873.

To the r. of the Via Roma, in the Via dell' Arsenale is the spacious **Arsenal** (Pl. 12), containing the *Museo Nazionale d'Artiglieria* (shown to strangers only by special permission of the war minister), the artillery-workshops, a manufactory of arms, stores of weapons, cannon-foundries, laboratories, a library, and a collection of maps.

In the Via Cavour, at the corner of the Via Lagrange, is the house in which Count Cavour was born in 1810 (d. 1861), with a memorial tablet.

Adjoining the Palazzo Reale on the W. side rises the **Cathedral of S. Giovanni Battista** (Pl. 3), with a marble façade in the Renaissance style erected by *Baccio Pintelli* in 1498. It is a cruciform structure with aisles, and covered with an octagonal dome in the centre. Over the W. Portal in the interior is a copy of Leonardo da Vinci's Last Supper (p. 121). Over the second altar on the r. are 18 small pictures, blackened with age, erroneously attributed to Alb. Dürer; altar-piece on a gold ground in Gothic frame work, by a good master. Frescoes on the ceiling modern. The seats of the royal family are on the l. of the high altar. Behind the high altar is situated the **Cappella del SS. Sudario* (open during morning mass till 9 o'clock), approached by 37 steps to the r. of the high altar, constructed in the 17th cent. by the Theatine monk *Guarini*. It is a lofty circular chapel of dark brown marble contrasting strongly with the white monuments, separated from the choir by

a glass partition, and covered with a curiously shaped dome. This is the burial-chapel of several Dukes of Savoy, and was embellished by King Charles Albert in 1842 with statues in white marble and symbolical figures to the memory of the most illustrious members of his family: (r.) *Emmanuel Philibert* (d. 1580), 'restitutor imperii', by Marchesi; Prince *Thomas* (d. 1656), by Gaggini; *Charles Emmanuel II.* (d. 1675), by Fraccaroli; *Amadeus VIII.* (d. 1451), by Caociatori. The chapel also contains the marble monument of the late Queen of Sardinia (d. 1855), by Revelli: '*Conjugi dulcissimæ Mariæ Adelaidi posuit Victorius Emanuel 1856*'. The peculiar light from above enhances the effect. In a kind of urn over the altar is preserved the *SS. Sudario*, or part of the linen cloth in which the body of the Saviour is said to have been wrapped. The door in the centre leads to the upper corridors of the royal palace, which are used as a public thoroughfare.

Corpus Domini (Pl. 5), near the cathedral, was erected in 1647. The church was restored in 1753 by Count Alfèri, then 'decurione' of the city, and lavishly decorated with marble, gilding, and paintings. — In the adjacent church of *S. Spirito* Rousseau when an exile from Geneva, at the age of 16, was admitted within the pale of the Roman Catholic Church in 1728, but again professed himself a convert to Calvinism at Geneva in 1754.

The *Piazza del Palazzo di Città* is adorned with a monument to *Amadeus VI.* (Pl. 16), surnamed the '*conte verde*', the conqueror of the Turks and restorer of the imperial throne of Greece (d. 1383), a bronze group designed by *Palagi*, and erected in 1853. The marble statues in front of the portico of the Palazzo di Città (town-hall) of (l.) *Prince Eugene* (d. 1736) and (r.) *Prince Ferdinand* (d. 1855), Duke of Genoa and brother of Victor Emmanuel, were erected in 1858; that of *King Charles Albert* (d. 1849) in the hall to the l. was erected in 1859; that of the present king to the r. in 1860. Opposite these statues are several *Memorial Tablets*.

In the Piazza Savoia rises the '*Monumento Siccardi*' (Pl. 23), an obelisk 75 ft. in height, erected in 1854 to commemorate the abolition of ecclesiastical jurisdiction, named after *Siccardi*, minister of justice, on whose suggestion it was erected with the consent of the king and Chambers. The names of all the towns which contributed to the erection of the monument, are inscribed on the column.

The Via della Consolata leads hence to the E. to the church of **La Consolata** (Pl. 4), containing a highly revered Madonna, and formed by the union of three churches; the present structure is in the 'baroque' style of the 17th cent. The chapel to the l. beneath the dome contains the kneeling statues of Maria Theresa, Queen of Charles Albert, and Maria Adelaide, Queen of Victor Emmanuel (both of whom died in 1855), erected in 1861. The passage to the r. of the church is hung with votive pictures, most

of them very rude. The piazza adjoining the church is adorned with a granite column surmounted with a statue of the Virgin, erected in 1835 to commemorate the cessation of the cholera.

Returning to the Piazza Savoia and crossing the Corso Siccardi, we reach the new *Giardino della Cittadella*, where statues were erected in 1871 to *Brofferio*, the poet and orator, and in 1873 on the opposite corner to the jurist *J. B. Cassini*; on the other side of the street a bust of *Dr. Borella*. Farther on, in the triangular Piazza Pietro Micca, at the corner of the Via della Cernaja is a monument in bronze, erected in 1864 in memory of *Pietro Micca*, the brave '*soldato minatore*', who at the sacrifice of his own life saved the citadel of Turin, on 30th Aug., 1706, by springing a mine when the French grenadiers had already advanced to the very gates. Nearly opposite rises the statue of Count *Alex. Lamarmora* (d. 1855 in the Crimea).

In the Via di Po (p. 70) which leads to the S. from the Piazza Castello, on the l., is the **University** (Pl. 38), with a handsome court in the late Renaissance style with two arcades one above the other. It contains a *Musco Lapidario* of Roman antiquities, chiefly inscriptions. Marble statues have been erected here to Prof. *Riberi* (d. 1861) and Dr. *L. Gallo* (d. 1857). On the corridor of the first floor are busts of celebrated professors and a large allegorical group presented by Victor Emmanuel. The library, on the second floor (200,000 vols.), contains a number of valuable manuscripts and rare editions.

No. 6, to the r. in the Via dell' Accademia Albertina, is the **Accademia Albertina delle Belle Arti** (Pl. 9; shown on week-days on payment of a fee). It contains a small collection of pictures; among them a Madonna ascribed to Raphael, a cartoon by Leon. da Vinci, and 24 cartoons by Gaudenzio Ferrari.

The Via Montebello, the next cross-street, leads to the new **Synagogue**, a square building resembling a tower, and the loftiest in the city, with a singular façade consisting of several rows of columns.

The streets leading out of the Via di Po to the S. terminate at the former *Giardino dei Ripari*, on the site of the old fortifications, now superseded by new streets and squares in course of construction. The statues formerly placed here of the Dictator Manin, of Cesare Balbo and of the Generals Bava and Pepe are at present removed.

S. Massimo, between Via S. Lazzaro and Via Borgonuovo, is in the style of a Roman temple, surmounted by a dome. The façade is adorned with statues of the Four Evangelists. Good modern frescoes in the interior, and several statues by Albertoni.

A favourite promenade, especially in the evening, is the **Nuovo Giardino Pubblico**, above the iron bridge on the l. bank of the Po, with a *Café* in the Swiss style. It comprises the *Botanical Garden*, and extends beyond the royal château *Il Valentino*, a turreted

building of the 17th cent., now occupied by the *Polytechnic School* ('scuola superiore d'applicazione degli Ingegneri').

In the *Corso del Re*, which leads from the Iron Bridge to the *Piazza Carlo Felice*, on the l., is the handsome **Protestant Church** (*Tempio Valdese*, or church of the Waldenses, see p. 78; Pl. 8), completed in 1854, the first erected at Turin since the establishment of religious toleration in 1848. — In the *Piazza Carlo Felice*, near the station, is a statue of *Massimo d'Azeglio*, the author and statesman (d. 1866); to the r., in the *Piazza Lagrange*, of the mathematician *Lagrange* (d. 1813 at Paris); to the l., in the *Piazza Paleocapa*, of the engineer and minister of that name.

Opposite the spacious *Piazza Vittorio Emanuele*, at the end of the *Via di Po*, the Po is crossed by a *Bridge* of five arches constructed of granite in 1810. (Above the bridge is the swimming-bath, p. 69). Beyond the bridge, on the r. bank of the river is a flight of 32 steps ascending to the spacious dome-church of **Gran Madre di Dio** (Pl. 7), erected in 1818 in imitation of the Pantheon at Rome, to commemorate the return of King Victor Emmanuel I. in 1814. The groups sculptured in stone on the flight of steps are emblematical of Faith and Charity. The lofty columns of the portico are monoliths of granite. A few hundred yards farther is the *Villa della Regina*, now a school for the daughters of officers who have fallen in battle, commanding a fine view of the town.

On the wooded hill to the r. rises the **Capuchin Monastery** (Pl. 24), $\frac{1}{4}$ hr. walk from the bridge, approached by broad paths on the S. and N. sides. The latter is to be preferred, being shady and unpaved. The terrace in front of the church (morning best time for a visit, as the evening light is dazzling) commands a fine *survey of the river, city, plain, and the chain of the Alps in the background, above which (r.) the snowy summit of Monte Rosa is prominent, then the Grand-Paradis and Monte Levanna; farther W. the valley of Susa (p. 32), S. Michele della Chiusa (p. 32), rising conspicuously on a hill, above it the Roche-Melon, to the r. of Mont Cenis, farther S. W. Monte Viso. This hill of the Capuchins has always been a point of great importance in the military history of Turin.

The **Cemetery** (*Cimitero*, or *Campo Santo*, open 12—4 o'cl. in winter, 3—8 in summer; in Sept. and Oct. 2—4 only), $1\frac{1}{2}$ M. N.E. of Turin, on the road to Chivasso (see p. 112), is superior in extent and arrangement to most of the Italian burial-grounds, but contains few monuments worthy of note. The front part is enclosed by a wall with arches, while the more interesting portion beyond is surrounded by arcades covered with small domes. To the l. by the wall in the first section is the tomb of *Silvio Pellico* (d. 1854). A separate space on the N. side is reserved for the interment of non-Romanists.

The *Superga (2555 ft.), the royal burial-church, a handsome edifice with a colonnade in front, and surmounted by a dome, conspicuously situated on a hill to the E. of Turin, is well worthy of a visit (2½ hrs. walk) and commands a splendid view. It is said that Prince Eugene reconnoitred the hostile camp from this height before the commencement of the battle of Turin (1706), and that, observing symptoms of irresolution in their movements, he observed to Duke Amadeus II. '*Il me semble, que ces gens-là sont à demi battus*'. The latter, it is said, on this occasion vowed to erect a church here in honour of the Virgin, in case of his success in the battle. The building was begun in 1717 and completed in 1731. The kings of the House of Savoy are interred in the vaults here; the last was Charles Albert in 1849.

The pleasantest route to the Superga is to descend by boat (*barchetta*) on the Po (also an omnibus from Piazza Castello every ½ hr.) to the *Madonna del Pilone*, about 1 M. below Turin, where donkeys (*somarelli*, 3 fr.) may be engaged for the ascent of the hill.

Excursion from Turin to the VALLEYS OF THE WALDENSES (*Vallées Valdaises*), extending along the French frontier, about 30 M. to the S. W. The well-known and interesting Protestant communities (about 28,000 souls) who have occupied these valleys for 600 years, have steadily adhered to the faith for which they were formerly so cruelly persecuted. Their language is French. Railway from Turin to Pignerol (Ital. *Pinerolo*) (Corona grossa) in 1½ hr. (fares 3 fr. 55, 2 fr. 55, 1 fr. 70 c.); omnibus thence in 1 hr. to *La Tour*, Ital. *Torre Luserna* (*L'Ours*; *Lion d'Or*), the chief of these communities, which possesses excellent schools. — From Pignerol a road ascends the valley of the *Chisone* by *Perosa* and *Fenestrelle*, a strongly fortified place, to the *Mont Genève* and the French fortress of *Briançon* in the lofty valley of the *Durance*. At *Casanne* this road unites with that from Turin by *Susa* (p. 32).

11. From Turin to Aosta.

RAILWAY to Ivrea (38 M.) in 4 hrs. (fares 6 fr. 85, 5 fr. 80, 3 fr. 45 c.). DILIGENCE thence to Aosta in 9 hrs. (fare 8 fr.).

From Turin to *Chivasso*, see p. 112. Between the depressions of the lower mountains the snowy summits of the Grand Paradis are conspicuous, which conceal the view of Mont Blanc; farther to the E., Monte Rosa is visible.

At *Chivasso* carriages are changed. Next stations *Montanaro*, *Caluso*, and *Strambino*, villages of some importance.

IVREA (768 ft.) (**Europa*; *Universo*), a town with 9600 inhab., is picturesquely situated on the *Dora Baltea* (French *Doire*), on the slope of a hill crowned by an extensive and well-preserved ancient Castle, with three lofty towers of brick, now a prison. Adjacent is the modern Cathedral, the interior of which was restored in 1855. An ancient sarcophagus adorns the adjoining Piazza. Ivrea is an episcopal see and capital of the province of that name. This was the ancient *Eporodia*, which was colonised by the Romans, B.C. 100, in order to command the Alpine routes over the Great and Little St. Bernard. Pleasant walk to the *Madonna del Monte* (pilgrimage church) and the lake of *S. Giuseppe* with a ruined monastery (1 hr.).

Ivrea may be termed one of the S. gateways to the Alps. The luxuriantly fertile valley, here 1½ M. in breadth, is flanked with

mountains of considerable height. The post-road skirts the *Dora Baltea* the whole way to Aosta. On a height to the r. stands the well-preserved, pinnacled castle of *Montalto* (a waterfall near it); several other ruins crown the hills farther on. The vines which clothe the slopes are carefully cultivated. The road leads through the villages of *Settimo-Vittone* and *Carema*. At

12 M. **Pont St. Martin** (*Rosa Rossa*) the road crosses the *Lysbach*, which descends from Monte Rosa. The bold and slender bridge which crosses the brook higher up is a Roman structure. This and the ruined castle here are most picturesque features in the landscape. Several forges are situated on the bank of the Dora.

Beyond *Donnaz* the road ascends rapidly through a profound defile. On the l. flows the river, on the r. rises a precipitous rock. The pass is terminated by the picturesque ***Fort Bard** (1019 ft.), which stands on a huge mass of rock in a most commanding position. The fort is of very ancient origin. In 1052 it was taken by Duke Amadeus of Savoy after a long and determined siege. In May, 1800, three weeks before the battle of Marengo, an Austrian garrison of 400 men here kept the whole French army in check for a week after their passage of the St. Bernard. The French, however, succeeded in conveying a small field-piece to the summit of *Monte Albaredo*, which overtops the fort, whence they partially disabled the battery commanding the entrance to the town.

The new road, hewn in the solid rock, no longer leads by the village of *Bard*, but follows the course of the Dora, below the fort. On the l. the *Val-di Camporciero*, or *Champorcher*, opens.

7½ M. **Verrex** (1279 ft.) (*Ecu de France*, or *Poste*; ***Couronne**) lies at the entrance of the (r.) *Val de Challant*.

The valleys of Aosta and Susa (p. 32) were alternately occupied by the Franks and the Lombards, and belonged for a considerable period to the Franconian Empire, in consequence of which the French language still predominates in these Italian districts. Bard is the point of transition from Italian to French, while at Verrex the latter is spoken almost exclusively.

Above Verrex the valley expands. The ruined castle of *St. Germain*, loftily situated, soon comes into view. The road ascends through the long and steep ***Defile of Montjovet**. The rock-hewn passage is supposed to have been originally constructed by the Romans. The *Doire* forms a succession of waterfalls in its rugged channel far below. The small village of *Montjovet*, on the roofs of which the traveller looks down from the road, appears to cling precariously to the rocks. The castle of St. Germain is again visible from several different points of view.

As soon as the region of the valley in which Aosta is situated is entered, a grand and picturesque landscape, enhanced by the richest vegetation, is disclosed. The *Pont des Salassins* (see

below), a bridge crossing a profound ravine, commands a magnificent view. On the l. rises the castle of *Usselle*.

Near *St. Vincent* (*Lion d'Or*; *Ecu de France*) is a mineral spring and bath-establishment. Then ($1\frac{1}{2}$ M. farther)

9 M. *Châtillon* (1738 ft.) (*Hôtel de Londres*; *Lion d'Or*, poor), the capital of this district, possessing a number of forges and handsome houses. To the N. opens the *Val Tournanche*, through which a bridle-path leads to the *Matterjoch* (10,899 ft.) and *Zermatt*, and thence to *Vispach* (p. 33) in the Rhone Valley (see *Baedeker's Switzerland*).

The road is shaded by walnut and chestnut-trees and trellised vines. The wine of *Chambave*, about 3 M. from *Châtillon*, is one of the best in Piedmont. A slight eminence here commands an imposing retrospect; to the E. rise several of the snowy summits of *Monte Rosa*, r. *Castor* and *Pollux* (*Les Jumeaux*), l. the bold peak of the *Matterhorn* and the *Matterjoch* (see above). The whole of the background towards the W. is formed by the *Mont Blanc* chain.

To the l., at the entrance of the valley, stands the picturesque castle of *Fenis*. The poor village of *Nus*, with fragments of an old castle, lies midway between *Châtillon* and *Aosta*.

A footpath leads from *Villefranche* to the castle of *Quart* on the hill above (now a hospital) and descends on the other side. Beautiful view from the summit.

15 M. *Aosta* (1912 ft.) (**Hôtel du Montblanc*, at the upper end of the town, on the road to Courmayeur, R. from 2, D. 4, A. 1 fr.; *Couronne*, in the market-place, conveniently situated, R. 2, B. $1\frac{1}{2}$ fr.), the *Augusta Praetoria Salassorum* of the Romans, now the capital (7760 inhab.) of the Italian province of that name, lies at the confluence of the *Buttier* and the *Doire*, or *Dora Baltea*. The valley was anciently inhabited by the *Salassi*, a Celtic race, who commanded the passage of the Great and the Little St. Bernard, the two most important routes from Italy to Gaul. They frequently harassed the Romans in various ways, and on one occasion plundered the coffers of *Cæsar* himself. After protracted struggles the tribe was finally extirpated by *Augustus*, who is said to have captured the whole of the survivors, 36,000 in number, and to have sold them as slaves at *Eporédia*. He then founded *Aosta* to protect the high roads, named it after himself, and garrisoned it with 3000 soldiers of the *Prætorian* cohorts. The antiquities which still testify to its ancient importance are the *Town Walls*, flanked with strong towers, the double *S. Gate*, resembling the *Porta Nigra* of *Trèves* in miniature, a magnificent *Triumphal Arch* constructed of huge blocks and adorned with ten *Corinthian* half-columns, the half-buried arch of a bridge, the ruins of a basilica, etc. The walls are reached in a few min. by one of the streets leading to the N. from the *Place Charles Albert* in the centre of the town, and the other relics may be

seen in $\frac{1}{2}$ hr. (from the Place follow the principal street towards the E. leading to the Roman Gate and the Triumphal Arch; 200 paces straight beyond the latter, bearing to the l., is the narrow Rue du Pont Romain crossing the Roman bridge, the construction of which is seen by descending a few paces to the left).

The modern *Cathedral* possesses a singular Portal, with frescoes; above it the Last Supper in terracotta, gaudily painted. Near the church of *St. Ours* are cloisters with handsome early Romanesque columns. Modern *Town Hall* in the spacious Place Charles Albert, or market-place.

The **Becca di Nona* (10,354 ft.), which rises to the S. of Aosta, commands a superb view of the Alps. Good bridle-path to the summit ($6\frac{1}{2}$ hrs.; small inn three-quarters of the way up).

From Aosta over the *Great St. Bernard* to *Martigny* (p. 38), and from Aosta to *Courmayeur* and round Mont Blanc to *Chamonix*, see *Baedeker's Switzerland*. One-horse carr. to St. Remy (where the carriage-road to the Great St. Bernard at present terminates) 15, to Courmayeur 20, to Châtillon (p. 80) 12 fr. — Diligence to Courmayeur and Pré St. Didier.

12. From Turin to Piacenza by Alessandria.

116 M. RAILWAY in $4\frac{1}{2}$ — $6\frac{1}{2}$ hrs.; fares 20 fr. 75, 14 fr. 55, 10 fr. 40 c.

From Turin to *Alessandria*, see R. 13. Beyond *Alessandria* the train traverses the *Battle-field of Marengo* (p. 151). The village of that name lies a little to the N.W. of the first stat. *Spinetta*. Next stat. *S. Giuliano*. The train then crosses the *Scrivia* and reaches the small town of *Tortona* (*Croce Bianca*), the ancient *Dertona*, with a *Cathedral* erected by Philip II. in 1584, containing a remarkably fine ancient sarcophagus.

Railway to Novi (p. 151), by stat. *Pozzuolo*, in 35—45 min. (2 fr. 10, 1 fr. 50, 1 fr. 5 c.).

The train traverses a fertile district, and near stat. *Ponte* crosses the impetuous *Curone*. Stat. *Voghëra* (*Italia*; *Albergo del Popolo*), a town with 10,173 inhab. on the l. bank of the *Staffora* (perhaps the ancient *Iria*), was once fortified by Giov. Galeazzo Visconti. The old church of *S. Lorenzo*, founded in the 11th cent., was remodelled in 1600. This town was frequently mentioned in the war of 1859.

On the high road from Voghera to the next station *Casteggio*, to the S. of the railway, is situated *Montebello*, where the well known battle of 9th June, 1800 (five days before the battle of Marengo), took place, and whence Marshal Lannes obtained his ducal title. On 20th May, 1859, the first serious encounter between the Austrians and the united French and Sardinian armies also took place here. *Casteggio*, a village on the *Coppa*, is believed to be identical with the *Clastidium* so frequently mentioned in the annals of the wars of the Romans against the Gauls. — From Voghera by Pavia (and the Certosa) to Milan, see R. 26.

The train skirts the base of the N. spurs of the *Apennines*. Stations *S. Giuletta*, *Broni*, *Stradella*. At stat. *Arena-Po* it enters

the plain of the Po, through which it runs, at some distance from the river, to Piacenza. Stat. *Castel S. Giovanni* is situated in the ex-Duchy of Parma. Stations *Sarmato*, *Rottofreno*; then *S. Niccolò*, in the plain of the *Trebia*, memorable for the victory gained by Hannibal, B. C. 218, over the Romans, whom he had shortly before defeated near *Somma*.

Piacenza, French *Plaisance* (**S. Marco*, R. 1½, D. 4 fr.; *Italia*; **Croce Bianca*; *Caffè Battaglia* in the Piazza; *Caffè Grande* in the Str. di S. Raimondo, S. of the Piazza; cab with one horse ½ fr. per drive, with two 75 c.; at night 75 c. or 1 fr. 10 c.; each box 25 c.), situated near the S. bank of the Po, which is here crossed by a bridge of boats (iron bridge in course of construction), is a large and dreary town with 34,985 inhab., founded by the Romans, B. C. 219, as *Colonia Placentia*, at the same time with Cremona. In the middle ages it held a high rank in the league of the Lombard towns, and was afterwards frequently the subject of fierce party-struggles between the Scotti, Torriani, and Visconti. In 1488 it was plundered by Francesco Sforza, a blow from which it never entirely recovered. In 1545 it finally came into the possession of the Farnese family and was united to Parma.

In the *Piazza de' Cavalli* is situated the **Palazzo del Comune*, erected at the end of the 13th century. On the ground-floor there is a spacious arcade with five pointed arches; in the upper floor are six rich round-arch windows above which rise handsome pinnacles. In front of it stand the equestrian *Statues of the Dukes Alessandro and Ranuccio Farnese*, erected 1620—24, by Francesco Mocchi, a pupil of Giovanni da Bologna. Alessandro attained to great distinction in the wars in the Netherlands as governor under Philip II. He took Antwerp in 1585, besieged Paris in 1591, and died at Arras in 1592. He was succeeded by his tyrannical son Ranuccio (d. 1622).

S. Francesco, a brick edifice in the Piazza, with Gothic interior, was erected in 1278. In front of it rises a statue to *Romagnosi*, professor of constitutional law at Parma, and editor of the new Italian penal code. The principal street (*Strada Diritta*) leads to the E. to the

**Cathedral*, a Romanesque-Lombard edifice dating from 1122, with superstructure of brick added in the 13th cent., containing admirable frescoes by *Guercino* (prophets and sibyls) on the dome and *Lodovico Caracci* on the arch of the choir, and pictures by *Procaccini* (in the choir), and by *Andrea* and *Elisabetta Sirani*. The crypt is borne by 100 columns. In the vicinity (take the first side-street to the l. on leaving the cathedral) is

S. Antonino, formerly the cathedral, dating from 903, 1104, and 1561, with a fine old vestibule, termed 'Il Paradiso', of curious irregular shape, and a tower borne by the eight massive round columns in the interior. Return to the piazza by the *Via S. Anto-*

nino; turn to the r. past the *Palazzo Comunale*, and follow the *Strada Campagna* to the r. to the church of

S. Maria della Campagna (at the W. end of the town), said to have been erected by Bramante, but disfigured by alterations. It contains some admirable frescoes by *Pordenone* (to the l. of the entrance *St. Augustine*), paintings in the two chapels on the l. with small domes, and also in the large dome. Behind the high-altar is a *Descent from the Cross*, after *Tintoretto*. Return by the *Str. Campagna*, and, where several streets converge, turn to the l. to the church of

**S. Sisto*, at the N. end of the town, the richest in Piacenza, erected in 1499—1511 with an Ionic atrium. About 1518 Raphael painted for this church his master-piece, the *Sistine Madonna* (*Madonna with St. Sixtus and St. Barbara*, now at Dresden), which was sold in 1753 to King Augustus III. of Poland for 20,000 ducats and replaced by a copy by *Avanzini* (beginning of 18th cent.). The choir contains pictures by *Camillo Procaccini*, *Palma Giovane*, etc.; also several good intarsias and (in the l. transept) the monument of Margaret of Austria (d. 1586), daughter of Charles V. and wife of Ottavio Farnese, Duke of Parma, the father of Alessandro Farnese.

A little to the E. of *S. Sisto* is the *Palazzo Farnese*, erected in a magnificent style by *Vignola* during the reign of Margaret in 1558, one of his first great works. It was never completed and is now a barrack. On the S.W. side of the town is the *Citadel*, erected in 1547, and once strongly fortified by the Austrians.

About 24 M. to the S. W., in the valley of the *Trebbia*, lies the small town of *Bobbio*, once famous for the *Library* of the monastery founded here by *St. Columbanus* in 712, which on the dissolution of the abbey was dispersed. This library contained the palimpsests from which the learned *Angelo Mai* (born at Bergamo in 1782, librarian of the Vatican in 1819, cardinal in 1833, d. at Albano near Rome in 1854) brought to light so many valuable ancient works, among others '*Cicero de Republica*' in 1822.

The remains of the ancient town of **Velleia*, which is believed to have been buried by a landslip in the reign of the Emp. *Probus* (about 278), are also 24 M. from Piacenza. Various antiquities excavated here in 1760—75 are now in the museum at Parma. An amphitheatre, temple, forum, etc. have also been discovered. The route to *Velleia* is by *S. Solo*, *S. Giorgio* on the *Nure*, with a villa of the *Scotti* erected by *Vignola*, *Rezzano*, and *Badagnano* (where the carriage-road terminates).

. 13. From Turin to Genoa.

103 M. RAILWAY in $4\frac{1}{4}$ — $5\frac{3}{4}$ hrs. (Alessandria is about half-way); fares 18 fr. 30, 12 fr. 80, 9 fr. 15 c.

The line at first proceeds towards the S., at some distance from the l. bank of the *Po*, which here skirts the extreme spurs of the *Apennines* rising on its r. bank. Near stat. *Moncalieri*, where the line turns to the E., the river is crossed by a bridge of seven arches. On a height above *Moncalieri*, which is picturesquely

situated on the hill-side, rises the handsome royal château, where Victor Emmanuel I. died in 1823. A final retrospect is now obtained of the hills of Turin, and, to the l., of the principal snowy summits of the Alps (p. 77). At stat. *Troffarello* the line to *Cuneo* (p. 112) diverges to the r. (S.). Stations *Cambiano*, *Pessione*, *Villanuova*, *Villafranca*, *Baldichieri*, *S. Damiano*. The line penetrates still farther into the mountainous district (numerous cuttings), crosses the *Borbone*, and reaches the valley of the *Tanaro*, on the l. bank of which it runs to *Alessandria*.

Asti (*Leone d'Oro*, R. 2½, B. 1½ fr.; *Albergo Reale*), an ancient town (31,033 inhab.) with numerous towers, the birthplace of the dramatist *Alfieri* (d. 1803), is famous for its wine and its horticulture. The Gothic *Cathedral*, erected in 1348, contains a Nativity by a master of the Cologne School to the l. of the high altar. The Piazza was adorned with a *Statue of Alfieri*, by Vini, in 1862. On the r. and l., at some distance from the town, rise the vine-clad hills which yield the excellent wine of Asti.

Next stations *Annone*, *Cerro*, *Felizzano*, *Solero*. The country is flat and fertile; the *Tanaro* flows on the r. Before *Alessandria* is reached, the line to *Arona* (R. 25) diverges to the N. The train now crosses the *Tanaro* by a bridge of 15 arches, winds past the fortifications, and reaches **Alessandria**, see p. 151.

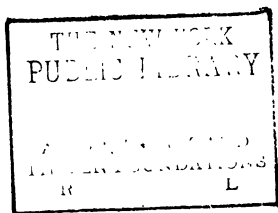
From *Alessandria* to **Genoa**, see p. 151.

14. **Genoa**, Italian *Genova*, French *Gênes*.

Railway Stations. *Stazione Occidentale*, for *Alessandria*, *Turin*, etc., and for *Savona* and *Nice*, in the *Piazza del Principe* (Pl. D, 1, 2); *Stazione Orientale*, for *Chiavari* and *Sestri Levante*, at the end of the *Via Serra* (Pl. H, 4).

Hotels, all of unattractive exterior. **HÔTEL TROMBETTA* (successor to *Feder*) (Pl. a), formerly the Palace of the Admiralty, entrance *Via Bogino* 9, R. 3 fr. and upwards, L. 1, B. 1½, D. 4½, A. 1 fr. — *HÔTEL D'ITALIE ET CROIX DE MALTE* (Pl. b), R. from 2½, L. 1, D. 4, A. 1, omn. 1 fr.; *QUATTRO NAZIONI* (Pl. d), *Palazzo Serra*; **HÔTEL DE LA VILLE* (Pl. c), R. 2½, D. 4½, L. 1½, A. 1, omnibus 1½ fr.; **HÔTEL GENOVA* (Pl. h), near the *Teatro Carlo Felice*, R. 2½, A. ¾ fr.; **HÔTEL DE FRANCE* (Pl. g), opposite the *Hôtel Trombetta*, D. 4 fr.; *PENSION SUISSE*, R. 2, D. 3, A. ½ fr.; *ALBERGO DELLA VITTORIA*, *Piazza dell' Annunziata* 16, R. 2½, L. ¾, A. ¾ fr.; *HÔTEL DE L'EUROPE*, *Via Teodoro*, and *HOTEL SMITH*, near the exchange, *Via Ponte Reale*, are unpretending, R. and A. 2½ fr.; *HÔTEL DE LONDRES*, near the station, well spoken of. — Those who make a prolonged stay at any of the hotels should come to an understanding beforehand as to the charges.

Café-Restaurants. **Concordia*, *Via Nuova*, opposite the *Palazzo Rosso* (Pl. 25), dinner 4—5 fr., good ices 60 c., music frequently in the evening; **Café d'Italie* at *Acqua Sola* (p. 93), in summer only, D. 4 fr.; *Café dell' Acquisola*, corner of *Via* and *Salita Acquisola*; **Café de France*, *Via Carlo Felice*, D. 2½ fr.; **Rossini*, opposite the post-office; **Mathurin*, by the *Teatro Carlo Felice*; *Elvetico*, *Via Giulia*; *del Centro*, *Via Nuova* 8; *dell' Omnibus*, *Via Lomellina*, and many others. **Trattoria della Confidenza*, *Via Carlo Felice* 9, D. 3—4 fr.; *Trattoria dell' Unione*, *Piazza Campetto* 9. *Birraria Müller*, *Via Caffaro*, beer only.



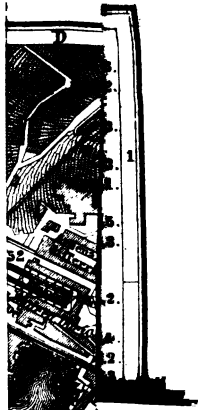
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summary party struggles, 1100
(Ghibellines) and the *Grimaldi* and *Fieschi* (Guelphs) families, to which
the *Doges*, the presidents of the republic belonged. *Andrea Doria* (p. 93)
at length restored peace by the establishment of a new oligarchical con-



1. ... *Omnibus*, Via Lomellina, and many others. * *Trattoria della Confidenza*, Via Carlo Felice 9, D. 3—4 fr.; *Trattoria dell'Unione*, Piazza Campetto 9. *Birraria Müller*, Via Caffaro, beer only.

Consulates. *English*, Salita di S. Caterina; *American*, Salita de' Cappuccini, near the Acquasola. Also a German and a French consulate.

Steamboats: to *Leghorn* (R. 48) daily in 9 hrs., fares 32½, 20½ fr.; to *Spezia* (R. 49) three times a week in 5–6 hrs.; to *Leghorn*, *Civita-Vecchia* and *Naples*, twice weekly in 32–42 hrs.; to *Marseilles* (p. 22) daily in 18–20 hrs., fares 76, 58, 37 fr.; to *Nice* (p. 103) daily in 9–10 hrs., fares 27½, 17½ fr.; to *Sardinia* by *Leghorn* 3 times weekly; to *Tunis* once weekly. Embarkation in each case 1 fr. for each pers., incl. luggage.

Boat for 2–4 persons with one rower 2 fr. per hour.

Baths. Via delle Grazie 11, Piazza Sarzano 51, Via delle Fontane 12 (charge 80 c.). *Sea-Baths* at the Punta della Cava, to which omnibuses (20 c.) run in summer, and at Pegli (p. 95); accommodation poor. Swimmers are recommended to bathe from a boat.

Post Office, Piazza delle Fontane Morose, open 8 a. m. to 8 p. m.

Telegraph Office in the Palazzo Ducale (Pl. 22).

Cabs. Per drive 80 c., at night 1¼ fr.; per hour 1½, at night 2 fr.

Omnibuses traverse the city in every direction, fare 10 c. From the Piazza Carlo Felice to the Stazione Occidentale 20 c. — Smaller vehicles run to places in the environs, but are often crowded.

Theatres. *Carlo Felice* (Pl. 36), built in 1827, one of the largest in Italy, with five tiers of boxes, holding nearly 3000 persons; parterre 2, fauteuil 5 fr.; operas performed here. *Paganini* (Pl. 42), Str. Caffaro 10. *Teatro Diurno* (Pl. 41), Salita Cappuccini 19, and several others.

Photographs, etc. at Arnulfs, Via Nuovissima 41.

English Church Service in an apartment in the Via Assarotti (Pl. H, 3). **Presbyterian** at the Waldensian Church in the same street.

Principal Attractions. Walk in the morning on the *Gran Terrazzo* (p. 88); walk through the Via S. Lorenzo past the *Cathedral* (p. 88) and back to the Piazza Nuova; ascend to the *Madonna di Carignano* (p. 87) and return to the Piazza Fontane Morose (or descend from the *Madonna di Carignano* by the Via Galeazzo Alessi and Mura S. Stefano to the park of *Acqua Sola* and the *Villa Negro*, comp. p. 93, and thence to the Fontane Morose); walk through the line of streets mentioned at p. 86 with their numerous palaces, and visit the *Palazzi Pallavicini* (p. 90) and *Brignole* (p. 91) (the mansions of the Genoese noblesse are generally shown between 11 and 4 o'clock, and probably earlier in summer), the *Monument of Columbus* (p. 92), and the *Palazzo Doria* (p. 93). Make excursion in the afternoon to the *Villa Pallavicini* (p. 91; permesso, p. 92); or, if preferred, visit the latter the following morning, or on the way to Nice, and devote the afternoon to a drive to the *Campo Santo* (p. 94), after which the evening may be spent in the park of *Acqua Sola* (p. 93).

The city of **Genoa** (with 130,269 inhab.), justly termed '*la superba*', owing to its beautiful situation and its numerous palaces of marble, stands on a slope rising above the sea in a wide semicircle. It has been celebrated as a harbour from a very remote period, and under the Romans was a great mart for the products of the coast-districts of the Ligurian sea. The city in its present dimensions, however, dates from the middle ages. At the beginning of the 10th cent. a republic, presided over by doges, was constituted here. The citizens participated in the crusades, and acquired valuable possessions in the distant East. Their great rivals were the Pisans and Venetians, with whom they waged fierce and interminable wars (pp. 201, 292).

The *History* of Genoa consists of a succession of violent, and often sanguinary party-struggles, originated chiefly by the *Doria* and *Spinola* (Ghibellines) and the *Grimaldi* and *Fieschi* (Guelphs) families, to which the *Doges*, the presidents of the republic belonged. *Andrea Doria* (p. 93) at length restored peace by the establishment of a new oligarchical con-

stitution, and the unsuccessful conspiracy of Fieschi in 1547 was one of the last instances of an attempt to make the supreme power dependent on unbridled personal ambition. The power of Genoa was, however, already on the wane. The Turks conquered its Oriental possessions one after another, and the city was subjected to severe humiliations by its powerful Italian rivals, as well as by the French, who took Genoa in 1684. In 1736 the ambition of *Theodore de Neuhof*, a Westphalian nobleman, occasioned great disquietude to the republic. He was created king by the inhabitants of Corsica, who had been subjects of Genoa, but now threw off their yoke. The Genoese pronounced the newly elected king guilty of treason (*'qual seduttore del popolo, reo di lesa maestà'*), in consequence of which the usurper fled, and, with the aid of the French, they succeeded in re-establishing their supremacy over Corsica. After the battle of Marengo (1800) Genoa was taken possession of by the French. In 1805 it was formally annexed to the Empire of France, and in 1815 to the Kingdom of Sardinia. — According to an old saying of the Tuscans, which is very characteristic of the ancient rivalry between them and the Genoese, and in its first half not untrue, Genoa possesses '*mare senza pesce, montagne senza alberi, uomini senza fede, e donne senza vergogna*'.

The city possesses a double line of **Fortifications**. The first of these, about 7 M. in length, encloses the city itself; the other consists of a broad rampart, 20 M. in length, which extends along the hills at some distance from Genoa and at the highest points is defended by small fortified towers and intrenchments, completed in 1632, and recently strengthened.

Genoa is the chief commercial town in Italy. The annual imports are valued at 300 million fr., the exports at 120 million. Of the imports about one-third is from England, and the rest chiefly from France and North America.

The great business thoroughfare of Genoa is a line of broad and handsome streets, which, like the Boulevards at Paris, encircle the old town, beginning at the Western Station, passing the *Monument of Columbus* (p. 92), continued by the *Via Balbi*, passing *S. Annunziata* (p. 91); then by the *Via Nuovissima*, *Via Nuova*, *Piazza delle Fontane Morose* (or *della Posta*), *Via Carlo Felice*, *Piazza S. Domenico* (or *Carlo Felice*), *Piazza Nuova*, and thence by the *Via S. Lorenzo* past the *Cattedrale S. Lorenzo* to the *Harbour*. The principal churches and most of the numerous palaces for which Genoa is famous are situated in these streets. Many of them were erected by *Galeazzo Alessi* (a pupil of Michael Angelo, born at Perugia 1500, d. 1572), whose example was generally followed by subsequent architects. In spite of occasional defects, the architecture of the city is of an imposing and systematic character, and great ingenuity has been displayed in employing an unfavourable and limited site to the best advantage. The palaces moreover contain a considerable number of works of art, while Rubens, who resided at Genoa in 1606—1608, and Van Dyck at a later period have contributed to preserve the memory of many members of the noblesse. Between these loftily situated streets and piazzas a labyrinth of narrow streets and lanes descend to the harbour, those adjacent to which are the most ancient.

The beauty of its situation and the interesting reminiscences of its ancient magnificence render a visit to Genoa very attractive, especially to the traveller who is visiting Italy for the first time. The finest general view is obtained from the church of ***S. Maria di Carignano** (Pl. 13), which occupies one of the highest sites at the S.E. end of the city, and is most conveniently reached from the Piazza Nuova (Pl. F, 4; p. 89) thus: follow the Salita Pollajuolo opposite the Palazzo Ducale, then ascend the Stradone Agostino to the r., cross the piazza to the l. and follow the Via al Ponte Carignano to the r. to the *Ponte Carignano*, a bridge over streets nearly 100 ft. below, and leading direct to the church. This structure, in the form of a Greek cross, with a lofty dome, designed by *Galeazzo Alessi*, is an imitation of the original design of St. Peter's at Rome, and is of harmonious proportions in the interior. The tasteless statues beneath the dome are by *David* and *Puget*; the paintings by *Vanni*, *Maratta*, *Guercino*, and *Cambiaso*. The *view from the highest gallery of the dome (ascended by an easy and well lighted stair of 249 steps), embraces the city, harbour and fortifications, and the well peopled coast (W. the *Riviera di Ponente*, R. 15; E. the *Riviera di Levante*, R. 49), being bounded on the E. by the picturesque promontory of *S. Martino d'Albaro*, and stretching to the S. over the vast blue expanse of the Mediterranean. (Sacristan 25 c., his attendance for the ascent is unnecessary.)

The ***Harbour** (*Porto*) consists of a semicircular bay, about 2 M. in diameter, into which two long and substantial *Piers* project. That on the E. is the *Molo Vecchio*, with the small old lighthouse; that on the W. the *Molo Nuovo*, adjoining which is the new lighthouse, or *Lanterna*, with its dazzling reflectors 520 ft. above the sea-level. The summit commands a fine view (fee 1/2 fr.), and the arrangements of the interior may also be inspected (best visited by boat, as the road is dusty and glaring). On the N. E. side is the *Naval Harbour* (*Darsena Reale*) with the *Arsenal* (*Arsenale di Marina*), accessible by special permission only. It was here that Gian Luigi de' Fieschi was accidentally drowned in 1547, when he and the other conspirators against Andrea Doria had taken possession of the harbour. The *Dogana* occupies the building of the *Banco di S. Giorgio*, an institution founded in 1346, but suppressed during the French Revolution. The large hall contains two rows of statues of Genoese celebrities, some of them of the 15th cent.

On the E. side is the *Porto Franco*, or *Commercial Harbour*, where numerous vessels lie at anchor. The quay is connected by rails with the railway station. A lofty wall with arcades separates the harbour from the houses, most of them six storeys in height, of the long Via Carlo Alberto and the Piazza di Caricamento, in which almost all the hotels are situated. These arcades are the favourite lounge of the red-capped denizens of the harbour,

sailors and boatmen, porters, valets-de-place, etc. The best point for surveying the harbour is the *Gran Terrazzo Marmoreo*, the marble platform of these arcades, about 500 yds. long and 15 yds. wide, which affords a very pleasant *walk in the early morning, but is exposed to the sun later in the day (three approaches: one to the N. of the *Hôtel Quattro Nazioni*; another in the centre, opposite the *Hôtel de la Ville*, called the *Scala della Rotonda*, and always open; and a third to the S. of the *Hôtel Trombetta*). As the traveller approaches, he is assailed by the boatmen with offers of their services (p. 85). If a boat be taken it is sufficient to row out $\frac{1}{2}$ — $\frac{3}{4}$ M. in order to obtain the finest view of the city.

The long *Via Carlo Alberto* leads from the principal railway-station past the large hotels (p. 84) to the *Piazza Caricamento*, and is continued by the *Via Commercio* leading past the *Gran Terrazzo Marmoreo* and the warehouses of the harbour to the lower end of the *Via S. Lorenzo*; the *Via Vittorio Emanuele* leads hence to the S. to the *Piazza Cavour*, from which the *Via* and *Porto* (built by Alessi about the middle of the 16th cent.) *del Molo Vecchio* descend to the *Molo Vecchio* (see above).

The following route (comp. p. 85) is more interesting. From the railway-station pass at the back of the hotels to the *Via di Prè* and *Piazza della Darsena* (the *Via delle Fontane* to the l. leads to the *Piazza Annunziata*, p. 91), then through the *Via del Campo* (to the l. at the back of the *Hôtel d'Italie* is the small *Piazza Vacchero*, where, as an inscription at the back of the fountain records, Giulio Cesare Vacchero was executed for high treason in 1628, while his children were banished, and his house razed to the ground) to the *Piazza Fossatello*, from which the *Via Lomellini* leads to the *Via Annunziata* to the l. Then follow the *Via S. Luca* (in a side-street to the l. is the church of *S. Siro*, erected in 1576, modernised in 1820, containing statues by *Taddeo* and frescoes by *Giov. Batt. Carlone*) to the *Piazza Banchi*, in which is situated the **Exchange** (*Loggia de' Banchi, Borsa*, Pl. 7), erected at the end of the 16th cent. from plans by *Alessi*, and adorned with a sitting *Statue of Cavour* in marble by *Vinc. Vela*. The narrow but handsome **Via degli Orefici* to the l. (at the beginning of it, on the r, is a door with an interesting Adoration of the Magi in relief, of the middle of the 15th cent.) and then the *Via Luccoli* lead to the *Piazza delle Fontane Morose* (p. 90), from which the *Via S. Lorenzo* and the piazza of that name are reached in a straight direction.

***S. Lorenzo** (Pl. 9), the cathedral, erected in 1100 on the site of an earlier edifice, was subsequently so much altered that it now presents three distinct styles, the Romanesque, the French Gothic, and the Renaissance. The lower part of the façade, which consists of alternate layers of black and white marble, was constructed in the 13th cent. in the style peculiar to French churches; the two lower of the recumbent lions with which it is adorned, on the r.

and l. of the steps, are modern. The sides of the principal portal are decorated with good reliefs representing the early history of Christ (end of 13th cent.); the sculptures in the lunette, Christ and the emblems of the four evangelists, with the martyrdom of St. Lawrence below them, are inferior works of the same period. The sculptures on the side-portals are of the 12th century.

The INTERIOR, constructed in 1307, is borne by the columns of the earlier church. Beyond the massive substructure of the towers, which forms a kind of atrium, lies the nave with its aisles, covered with cylindrical vaulting and a dome (which last was constructed by Alessi in 1567), and borne by sixteen Corinthian columns of coloured marble and four buttresses, above which is another series of columns alternating with pillars. On the r. by the second side-portal is the monument of a bishop of 1336 with reliefs and statues, the sarcophagus being supported by four lions. In the chapel to the r. of the choir a Crucifixion by *Fed. Baroccio*, and statues by *P. Francavilla*. In the choir handsome stalls with inlaid-work by *Franc. Zabello*. In the chapel to the l. of the choir a statue and six pictures by *L. Cambiaso*. In the l. transept seven statues by *Gugl. della Porta*. The second chapel to the l. of the entrance, that of **S. Giovanni Battista*, erected in 1451—96, contains a stone reliquary of the 13th cent. in which the remains of John the Baptist, brought from Palestine during the Crusades, are said to be preserved. The six statues at the sides are by *Matteo Civitali* (d. 1501); the Madonna and John the Baptist by *Andrea Sansovino* (d. 1503); the canopy and the other sculptures by *Giacomo* and *Guglielmo della Porta* (d. 1532). — In the sacristy is preserved the *Vaso Catino*, the vessel out of which the Saviour and his disciples are said to have partaken of the paschal lamb, and in which Joseph of Arimathea is said to have caught some drops of the blood of the Crucified (a fine glass vessel, captured by the Genoese at Cesarea during the Crusades), and other precious relics.

Farther up the Piazza Nuova is *S. Ambrogio* (Pl. 12), a church of the Jesuits, overladen with marble, mosaics, gilding, and ceiling-paintings of the end of the 16th cent., and containing sumptuous chapels founded by noble families of Genoa.

Durazzi Chapel (principal altar on the r., the third): *Guido Reni*, Assumption. High-altar-piece, the Circumcision, by *Rubens*. The four black monolith columns are from Porto Venere near La Spezia. First chapel on the l., Martyrdom of St. Andrew, by *Semini*, *Elder*. Carrega Chapel (principal chapel on the l., the second): *Rubens*, St. Ignatius healing a man possessed of an evil spirit.

In the same piazza is situated the *Palazzo Ducale* (Pl. 22), or *del Governo*, formerly the palace of the doges, and now the town-hall, built entirely of white marble. In niches above are warlike emblems and statues of eight doges. Handsome flight of steps by *Rocco Pennone* (1550). The building was entirely modernised in 1777 after a great fire.

Route to *S. Maria di Carignano* opposite the palace, see p. 87.

Then turn to the l. through the Via Sellai to the Piazza S. Domenico, or Carlo Felice. The Salita di S. Matteo, the second side-street to the l. of this piazza, leads to the small church of *S. Matteo* (Pl. 14), originally a Gothic structure (1278), which contains numerous reminiscences of the Doria family, the façade being covered with inscriptions to their memory. The interior was altered in 1530 by the Florentine *Gianantonio Montorsoli*, who was

invited to Genoa by Andrea Doria, and who with his assistants executed the whole of the fine sculptures with which the church is embellished. Above the high-altar is Doria's sword. To the l. of the church are handsome cloisters with double columns, dating from 1308, with ancient inscriptions relating to the Dorias and remains of two statues of Andrea Doria (by Montorsoli 1548) and one of Gianetto Doria (1577), which were mutilated during the Revolution in 1797. — A palazzo opposite, the lower half of which is covered with black and yellow marble, bears the inscription, '*Senat. Cons. Andreae de Oria, patriae liberatori munus publicum*'.

To the r. in the Piazza Domenico is situated the *Teatro Carlo Felice* (p. 85), adjoining which is the *Accademia delle Belle Arti* (Pl. 1). The vestibule below contains mediæval sculptures from the suppressed church of S. Domenico. On the first floor is the library, well stocked with modern works (open daily), and on the second floor a picture-gallery (shown by the custodian).

The copying-room leads to a large saloon with 'ancient pictures, still unarranged, some of them only being numbered, chiefly by German and early Netherlands masters. The finest are: 69. Last Supper; 19. St. Antony; *20. Two saints; 68, 97, 99. Miracles of St. Philip. Then 28 (9). *Manfredino da Pistoja* (1292), Annunciation, Christ in the house of Martha; *21. *Umbrian School*, Crucifixion; *Ant. Scarini*, Entombment; *L. Cambiaso*, Holy Family. In the centre modern statues. Next a circular room and a saloon with large pictures by Genoese painters (*Piola, Deferari, Ferrari, Fiasella*, etc.), and finally two rooms with sculptures, chiefly modern (Museo Principe Odone), and several others containing casts.

The Via Giulia leads from the academy towards the E. to the Porta degli Archi. On a terrace to the l. of the gate stands *S. Stefano* (Pl. 11), a Gothic church, the oldest parts of which date from the end of the 12th century. Above the high altar the *Stoning of Stephen by *Giulio Romano*, one of his best works, taken to Paris by Napoleon in 1811, but restored in 1815.

The Via Carlo Felice leads from the Piazza Carlo Felice (S. Domenico) to the *Piazza delle Fontane Morose*, on the l. side of which, No. 12, is the *Palazzo Pallavicini* (Pl. 26). The picture-gallery formerly here was removed after the death of the proprietor to the Pal. Filippo Durazzo in the Via Balbi (p. 92). On the r. side of the piazza, No. 17, is the *Pal. Spinola*, adorned with five statues, and dating from the 15th century.

The **Via Nuova* is flanked with palaces on both sides throughout its whole length. Some of these, especially on the r. side, should be visited for the sake of seeing the remarkably handsome staircases they contain, which constitute one of the chief sights of Genoa. On the r. side are the *Pal. Cambiaso*, the *Pal. Lercari* (now the Casino), and the *Pal. Spinola*, all by Alessi. The vestibule, staircase, and court of the last are particularly fine. Then the *Pal. Raggio* and the

Palazzo Doria Tursi (Pl. 23), now del *Municipio*, erected by *Rocco Lurago* in the 16th cent., with handsome staircase and

court, ingeniously adapted to the rising ground on which it stands.

The *Vestibule* is adorned with five frescoes from the life of the Doge Grimaldi. In the large *Council Chamber* on the upper floor are portraits of Columbus and Marco Polo in mosaic. In the adjacent room a Madonna between two saints, by *Gerard David of Bruges* (not Van Eyck), and a Crucifixion with SS. Mary and John by a good early Netherlands master (not Dürer); two other pictures inferior. Two letters of Columbus; large bronze tablet of A. D. 117, recording the judgment of Roman arbiters in a dispute between Genoa and a neighbouring castle. A press to the l. contains the violin of Paganini.

On the side of the *Via Nuova* are the *Pal. Cambiaso*; the **Pal. Carega (Cataldi)*, erected by Giov. Batt. Castello about 1550; the *Pal. Giorgio Doria*; the *Pal. Adorno*, by Gal. Alessi (1500—1572), containing pictures by Palma Vecchio, Perino del Vaga, Guido Reni, and Rubens; the *Pal. Serra*, also by Alessi.

The **Palazzo Brignole-Sale* (Pl. 25), also termed *Pal. Rosso* from its red façade, handsomely fitted up, contains the largest *picture-gallery in Genoa, in eight rooms (fee 1 fr.; catalogues for the use of visitors, but not to be implicitly relied on).

I. SALA DELLA GIOVENTU: **Guercino*, Cleopatra; *Rubens*, Portrait of himself and wife. — II. SALA GRANDE: ceiling decorated with family armorial bearings; pictures by Genoese masters. — III. SALA DELLA PRIMAVERA: *Paris Bordone*, Venetian woman; *Moretto*, Portrait (1553); **Van Dyck*, Marchese Giulio Brignole-Sale on horseback; *Tintoretto*, Doge; *Van Dyck*, Prince of Orange; **Van Dyck*, Marchesa Paola Brignole-Sale; *Van Dyck*, Bearing of the Cross; **Paris Bordone*, Portrait. — IV. SALA D'ESTATE: *Luca Giordano*, Chlorinda liberating Olyntho and Sophronia; *Paolo Veronese*, Adoration of the shepherds (a sketch); *Lucas of Leyden* (?), *Portrait, and St. Jerome; *Caravaggio*, Raising of Lazarus; **Guido Reni*, St. Sebastian; *Lanfranco*, Bearing of the Cross. — V. SALA D'AUTUNNO: *Bassano*, Portrait; **Bonifazio*, Adoration of the Magi; *Guido Reni*, Madonna; *Andr. del Sarto*, Holy Family (repetition of the picture in the Pal. Pitti at Florence); *Guercino*, Madonna enthroned; *Giov. Bellini* (more probably *Bernardino Licinio da Pordenone*, brother of the more celebrated master), Portrait of Franciscus Philetus. — VI. SALA DELL' INVERNO: *Paolo Veronese*, Judith; **Van Dyck*, The tribute-money; *Rubens*, Portrait of an old man; *Leonardo da Vinci* (probably *Luini*), John the Baptist; *Paris Bordone*, Holy Family; *Pellegr. Piola*, Holy Family. — VII. SALA DELLA VITA UMANA: **Van Dyck*, Portrait; **Van Dyck*, The Marchesa Geronima Brignole-Sale with her daughter; *Carlo Dolce*, Ecce Homo. — VIII. SALA DELLE ARTI LIBERALI: nothing noteworthy. — ANTE-ROOM: two portraits of doges.

Beyond the Piazza Brignole the *Via Nuovissima* is next reached. To the l. at the end of it (No. 13) is the **Palazzo Balbi*, by Gregorio Petondi (18th cent.), through which a fine view is obtained of the lower lying *Via Lomellini*.

Farther on, in the Piazza dell' Annunziata, is the Capuchin church of **S. Annunziata* (Pl. 10), the richest in Genoa, erected in 1587, with portal borne by marble columns, the unsightly brick façade being otherwise unfinished. It is a cruciform structure with aisles, and the vaulting is borne by twelve fluted and inlaid columns of red marble. The round vaulting and dome are richly gilded and painted.

In the broad and handsome *Via Balbi*, which leads hence to

the railway-station (No. 1), on the r., is the **Palazzo Filippo Durazzo**, or *della Scala* (Pl. 27), with a handsome façade added in the 17th cent. by *Tagliafico*. The small picture-gallery here has been augmented by the collection from the Pal. Pallavicini (p. 90), but is not at present accessible. The *permessi* for the Villa Pallavicini at Pegli are issued here (obtainable also from the landlord of the Hôtel de la Méditerranée at Pegli; see p. 95).

On the same side of the street is the ***Palazzo dell' Università** (Pl. 54), begun as a Jesuit college by *Bart. Bianco* in 1623, and erected into a university in 1812. The rich court and staircase are probably the finest structures of the kind at Genoa. The building contains a library, a natural history museum, a small botanical garden, and several bronzes by *Giovanni da Bologna*.

The second palace on the l. side of the Via Balbi (No. 4) is the ***Palazzo Balbi** (Pl. 19), erected in the 17th cent. by *Bart. Bianco* and *Ant. Conradi*, with a beautiful glimpse of the orangery through the colonnades. The picture-gallery on the first floor is worthy of a visit (fee 1 fr.).

I. Room. *Van Dyck*, Francesco Maria Balbi on horseback; *Bernardino Strozzi*, surnamed *Cappuccino*, Joseph explaining the dream. — II. Room. *Titian*, St. Jerome; *Rubens*, Christ and St. John as children; **Titian* (more probably *Giov. Ant.* or *Bernardino Licinio da Pordenone*), Madonna with St. Catharine, St. Dominicus, and the donors; *Gaud. Ferrari*, Holy Family; *Van Dyck*, Madonna with the pomegranate; *Michael Angelo* (?), Gethsemane. — III. Room. Three portraits of the Balbi family by *Van Dyck* (the head of Philip IV. in the equestrian piece is said to have been substituted by *Velasquez* for that of the Balbi, who had meanwhile been banished). — IV. Room. *Caravaggio*, Conversion of St. Paul; portraits by *Tintoretto*, *Allori*, *Van Dyck*, and *Holbein* (?); then, *Lucas of Leyden* (?), Madonna and Nativity. — V. Room. Four sketches by *Perino del Vaga*; small pictures by *Schiavone*; market-place, by one of the *Bassanos*. — VI. GALLERY. *Perino del Vaga*, Holy Family; *Guido Reni*, Assumption of Mary Magdalene; **Van Dyck*, Holy Family; *Memling* (?), Christ on the Cross; *Fra Filippo Lippi* (?), Communion of St. Jerome; *Titian* (?), Portrait of himself.

Next, on the l., the *Pal. Durazzo*, with a simple colonnade; then on the l. the **Palazzo Reale** (Pl. 21), formerly *Marcello Durazzo*, opposite the church of S. Carlo, erected in the 17th cent., with handsome staircases and balconies (shown daily, except when the royal family is in residence). The upper floor contains a suite of sumptuously furnished apartments. The pictures and antiquities are of no great value, the best having been removed to Turin.

Ante-Chamber: Battle-pieces by *Burrasca*. Room on the r.: *Van Dyck*, Portrait of a lady; good portrait of the Lombard school, attributed to *Leon. da Vinci*; *Perino del Vaga*, Holy Family. To the r. a handsome gallery with rococo-painting and a few ancient and modern statues: on the r. Apollo and Apollino, on the l. Mercury; at the end, Rape of Proserpine by *Schiavino*. On the l. of the gallery are three small rooms; the second contains a Crucifixion by *Van Dyck*; the third, landscapes attributed to *Poussin*. The throne-room is adorned with two large pictures by *Luca Giordano*. To the l. of the ante-chamber, **Adulteress* by *Moretto*.

The terrace commands a fine view of the city and harbour.

In the Piazza Acquaverde, which is next reached, rises the **Statue of Columbus** (Pl. 47), who is said to have been born at

Cogoletto (p. 95) in 1447. It was erected in 1862, and stands on a pedestal adorned with ships' prows. At the feet of the statue, which rests on an anchor, kneels the figure of America.

The monument, which consists entirely of white marble, is surrounded by allegorical figures in a sitting posture, representing Religion, Geography, Strength, and Wisdom. Between these are reliefs of scenes from the history of Columbus, with the inscription of dedication. Opposite the monument is situated the *Palace of Columbus*, with the inscription, '*Cristoforo Colombo Genovese scopre l'America*'. A niche on a house (the 5th to the N. from the beginning of the harbour line of streets, p. 88) contains a small statue of Columbus, with the inscription, '*Dissi, velli, credi, ecco un secondo sorger nuovo dall' onde ignote mondo*'.

To the W. of the railway-station is situated the long **Palazzo dei Principi Doria* (Pl. 24), erected for *Andrea Doria*, the '*padre della patria*' (d. 1560, at the age of 95), as the long Latin inscription in front of the edifice records (comp. p. 90).

Ariosto says of this illustrious prince, '*Questo è quel Doria, ch'è fa dai pirati sicuro il vostro mar per tutti i lati*'. The palace was presented to him in 1522, and the restoration conducted by Montorsoli. It was decorated with frescoes by Perino del Vaga, a pupil of Raphael, and renovated in 1845. Visitors are conducted through the great entrance-hall, a corridor hung with portraits of the Doria family, and a saloon with a large ceiling-painting representing Jupiter overthrowing the Titans. The latter also contains a portrait of the aged prince (who was admiral of the fleets of the Pope, of Emp. Charles V., and of Francis of France, as well as of that of Genoa), with his favourite cat. The elder branch of the Doria family, to whom the palace now belongs, generally resides at Rome.

The garden of the palace, extending towards the harbour, contains an extensive Loggia with arcades. The gardens on the hill opposite, with a statue of Hercules ('*Il Gigante*') in a niche, also belong to the estate.

A magnificent **view* of Genoa and the harbour is obtained from the lofty belvedere of the *Villa Negri*, the beautiful garden of which (always open, gardener 1 fr.) rises beyond the Palazzo of the Marchese Negri (situated on the road, not far from the Pal. Doria).

The most favourite promenade is the small park (*Giardino Pubblico*) of **Acqua Sola* (Pl. 41), adorned with a fountain, situated on an eminence at the N. E. end of the town (approached most conveniently from the Piazza delle Fontane Morose by the Salita S. Catarina ascending opposite the post-office). The *Caffè dell' Italia* (p. 84) is a favourite resort here. During the military concerts on Sunday afternoons the grounds are crowded. Pleasant views to the E. and S., finest towards the sea. Adjoining the promenades of Acqua Sola on the N. is the *Villa Negro* (Pl. 46; reached direct by the Salita delle Batistine, to the r. of the Via Nuova), the property of the city, and open to the public, with a well-kept garden. Winding promenades ascend hence to a bastion at the back of the villa, about 150 ft. above Acqua Sola, commanding a fine survey of the city, the harbour, and environs.

The walk may be pleasantly extended thus: from Acqua Sola proceed to the S. by *Mura S. Stefano* (to the l. below is the *Manicomio*, i. e. lunatic asylum); then by *Mura Cappuccini*, *Mura*

Strega, etc., to *S. Maria di Carignano* (p. 87), or to the *Molo Vecchio* (p. 87).

The ***Campo Santo** (*Cimitero di Staglieno*, opened at 10 a. m.), situated on the slope of the valley of the *Bisagno*, $1\frac{1}{2}$ M. from the town, is reached from the *Piazza Carlo Felice* (p. 89) by the *Via Giulia*, *Via S. Vincenzo*, and *Porta Romana* (cab there and back $3\frac{1}{2}$ fr.). It was laid out with considerable taste in 1867 and contains several good monuments. One of the finest is that of March. Tagliacarno in the lower row on the l.; the rotunda borne by columns in the upper row should also be noticed. The large pipes which are seen crossing the valley in the vicinity belong to the water-works of the city.

The most attractive excursion in the environs is to the ***Villa Pallavicini** (admission, see p. 92), at *Pegli*, $7\frac{1}{2}$ M. W. of Genoa, a station on the Genoa and Nice Railway (p. 95; reached in $\frac{1}{2}$ hr., fares 1 fr. 10, 88, and 55 c.). The villa is immediately to the l. on leaving the station. One of the gardeners (fee 1—2 fr. for 1 person, more for a party) of the Marchesa conducts visitors through the grounds and park, which extend to a considerable height on the slopes rising from the coast and display the richest luxuriance of southern vegetation (a walk of about 2 hrs.). Cedars, magnolias, oleanders, azaleas, camellias, etc. thrive here in profusion. Several points of view afford delightful prospects of Genoa, the sea, coast, and mountains. On the highest of these points stands a building in the mediæval style with a tower which affords an extensive and magnificent panorama. Other objects of interest are the Mausoleum; the remains of an ancient Roman burial-place; a stalactite grotto with a subterranean piece of water, over which visitors are ferried (boatman $\frac{1}{2}$ fr.), and a striking glimpse under the bridge of the lighthouse of Genoa and the sea; kiosques in the Pompeian, Turkish, and Chinese style, obelisk, fountains, etc. may also be inspected. The gardens also contain examples of the coffee, vanilla, cinnamon, pepper, sugar-cane, camphor, and other tropical plants, some of them remarkably fine.

15. From Genoa to Nice by the Riviera di Ponente.

RAILWAY (117 M.) in $6\frac{1}{2}$ — $8\frac{1}{4}$ hrs.; fares 21 fr. 5, 14 fr. 90, 10 fr. 65 c. *in gold*. A slight saving is effected by booking to the frontier-station Ventimiglia only (fares 16 fr. 75, 11 fr. 75, 8 fr. 40 c. *in paper*), where there is ample time to procure a new ticket.

STEAMBOAT (in 8—10 hrs.) of the Italian *Peirano Danovaro Co.* on Tuesd., Thursd., and Sund. at 8 p. m., returning from Nice on Mond., Wed., and Frid. at 9 a. m.; fares, including dinner, $32\frac{1}{2}$, $22\frac{1}{2}$, 12 fr. — Steamboat of the French *Fraisinet Co.* on Mond. and Frid. at 8 p. m.; fares $27\frac{1}{2}$, $17\frac{1}{2}$ fr.

The ***Carriage Road** along the charming RIVIERA DI PONENTE, the famous *Route de la Corniche*, will however still be preferred by many travellers, if not for the whole distance, at least for the most beautiful parts of the

route, especially where the view is lost in passing through the numerous railway-tunnels, as between Savona and Loano, and between Sanremo and Nice. Carriages (dear) are best obtained through the hotel-keepers. The inns on this route are generally good, but expensive. This journey is very attractive. The road affords a delightful succession of varied landscapes, traversing bold and lofty promontories, wooded hills, and richly cultivated plains near the coast. At some places it passes precipitous and frowning cliffs, the bases of which are washed by the surf of the Mediterranean, while the summits are crowned with the venerable ruins of towers, erected in bygone ages for protection against pirates. At other places extensive plantations of olives, with their grotesque and gnarled stems, bright green pine-forests, and luxuriant growths of figs, vines, citrons, oranges, oleanders, myrtles, and aloes meet the view, and even palms are occasionally seen (at S. Remo and Bordighera). Many of the towns are picturesquely situated on gently sloping heights (Porto Maurizio, S. Remo, Bordighera, Ventimiglia); others, commanded by ancient strongholds and castles, are perched like nests among the rocks (Roccamare, Eza). Small churches and chapels peering from the sombre foliage of cypresses, and gigantic gray pinnacles of rock rising proudly above the smiling plains, frequently enhance the charms of the scenery. Finally, the vast expanse of the sea, with its ever varying hues, constitutes one of the chief attractions. At one time it is bathed in a flood of sunshine, at another its beautiful blue colour arrests the eye; or while the shore immediately beneath the spectator is lashed with wild breakers, the snowy crests of the waves are gradually softened to view in the purple distance.

The railway skirts the coast, and runs parallel with the high road as far as Savona. The numerous promontories are penetrated by tunnels, that of Voltri, the first after starting, being the longest. Stations *S. Pier d'Arena* (Alb. del Commercio), *Cornigliano* (*Hôtel Beau Séjour), *Sestri Ponente*, a ship-building place, then

(6¼ M.) Stat. *Pegli* (*Grand Hôtel de la Méditerranée*, formerly the Palazzo Lomelli, with garden, *permessi* for the Villa Pallavicini obtained here, see p. 92; *Hôtel Gargini*; these two on the coast; **Hôtel Michel*, opposite the station), a small ship-building town with 4000 inhab., is a sea-bathing place, visited chiefly by Italians. Villa Pallavicini, see p. 94. The gardens of the villas Rostan, Elena, and Borgia should also be visited by those who make some stay here.

Stations (2 M.) *Prà*, another small ship-building place, and (1¼ M.) *Voltri*, with 11,000 inhab., which carries on a considerable traffic in 'confitures', situated at the mouth of the *Ceruso* in a fertile plain sprinkled with villas.

Beyond Voltri four tunnels and numerous bridges. (4¼ M.) Stat. *Arenzano*, with a number of villas in the midst of cypresses, oleanders, and aloes; beautiful retrospect of the coast as far as Genoa. Three more tunnels. (2½ M.) Stat. *Cogoleto* is the supposed birthplace of Columbus (p. 92). The house in which he is said to have been born, now a poor tavern, bears the inscription:

Hospes, iste gradum. Fuit hic lux prima Columbo;

Orbe viro majori heu nimis arcta domus!

Unus erat mundus. Duo sunt, ait ille. Fuere.

Eight tunnels are traversed, and one of the watch-towers which afterwards occur at regular intervals is passed. (4½ M.) Stat.

Varasse, or *Voragine*, a town with 8000 inhab., is a considerable ship-building place. The coast on both sides of it is rocky, and there are numerous cuttings and tunnels.

Next stations ($2\frac{1}{2}$ M.) *Celle*, (2 M.) *Albissola* at the mouth of the *Sansobbia*, and

Savona (**Rail. Restaurant*; **Albergo Svizzero*, R. 2, D. 4, B. $1\frac{1}{2}$, A. 1 fr., omnibus $\frac{3}{4}$ fr.; *Italia*, both in the Piazza of the theatre; *Roma*, near the station), a town with 24,851 inhab., the capital of the Montenotte department under Napoleon I., is charmingly situated amidst lemon and orange gardens. The harbour, commanded by a fort, presents a busy scene. The *Cathedral* of 1604 contains several good pictures. The handsome theatre, erected in 1853, is dedicated to the poet *Chiabrera*, a native of the place. Savona was the birthplace of the popes Sixtus IV. and Julius II. (della Rovere). Pius VII. was detained as a prisoner here for some time.

The train continues to skirt the sea. Beautiful scenery between Savona and stat. *Vado*, especially on this side of the extensive *Capo Bergeggi*, where a fine *retrospect of the Riviera as far as Genoa is enjoyed. Then a tunnel and galleries, through the arches of which the sea and the small island of Bergeggi are seen. The construction of the line was attended with much difficulty here, and several long tunnels are traversed. Stations ($7\frac{1}{2}$ M.) *Spotorno* and (2 M.) *Noli*, a small town shaded by dense olive-groves, with the ruins of a castle. The train penetrates the promontory of Noli by means of eight tunnels.

[The high road on this part of the route is much more attractive than the railway. Beyond Noli it gradually ascends (*retrospect) the promontory of Noli, the extremity of which it penetrates by means of a tunnel (*Galleria di Noli*), passes a second ruin-crowned promontory on the l., leads inland across a hill to the village of *Varigotti* which stretches along the slope to the r., almost concealed amidst olive-trees, and then traverses a second tunnel.]

(5 M.) Stat. *Finalmarina* (Hôtel de Venise) is the seaport and principal part of the town of *Finale*, which consists of three different villages. To the r. lies *Borgo*, the oldest part, with a castle and a cathedral with double columns of white marble, a dome, and rich gilding; and farther to the E. is *Finalpia*. Next ($3\frac{3}{4}$ M.) stat. *Pietraligure*, with the ruins of a castle in the middle of the village. The train skirts lofty hills and passes through numerous tunnels. ($2\frac{1}{2}$ M.) Stat. *Loano* (Europa); to the r. of the line are two suppressed monasteries, of which *Monte Carmelo*, the higher, erected by the Dorias in 1609, commands a fine view. The large twelve-sided church of the village was also erected by the Dorias. Beyond (2 M.) stat. *Ceriale*, with its ancient fortifications, the mountains recede. The line now quits the coast and traverses olive groves, vineyards, and orchards to

(3 M.) Stat. **Albenga** (*Albergo Reale*), the *Albigaunum* of the Romans, an ancient town and episcopal residence. About $\frac{1}{4}$ M. to the E. of the town are extensive remains of the *Ponte Lungo*, a Roman bridge. Several châteaux of the old noblesse with lofty towers; cathedral with towers and elegant façade, all of brick. The station and the line farther on command a charming view of the town and the mountains beyond. To the l. in the sea rises the rocky island of *Gallinaria*, crowned with a tower.

The train crosses the *Centa* and skirts the promontory of *S. Croce*. Several tunnels. ($4\frac{1}{4}$ M.) Stat. *Alassio* (*Hôtel de Londres*, newly fitted up), a seaport with 4000 inhab., with orangeries containing palm-trees. (2 M.) Stat. *Laigueglia*; beautiful retrospect of the wild *Capo della Croce*. The train penetrates the prominent *Capo delle Mele* by means of a long tunnel and enters a valley thickly planted with olives. ($2\frac{1}{2}$ M.) Stat. *Pigna-Andora*; the village of Andora lies on the hill to the r.; then three tunnels. ($2\frac{1}{2}$ M.) Stat. *Cervo*, picturesquely situated on the slope; then (2 M.) stat. *Diano Marina*, in a fertile plain where olives and figs abound; to the r., inland, *Diano Castello*. Beyond the next tunnel the train enters a more extensive coast district, in which Oneglia and Porto Maurizio are situated.

(3 M.) Stat. **Oneglia** (*Rail. Restaurant; Albergo del Vapore*), a beautifully situated town with 8000 inhab. and a shallow harbour. The prison near the station somewhat resembles a church.

The train crosses the broad stony bed of the *Impero*, which the road crosses to the l. by a neat suspension-bridge. (2 M.) Stat. **Porto Maurizio** (*Hôtel de France*), a town with 7000 inhab. and a good harbour, most picturesquely situated in the midst of dense olive-groves, and frequented of late as a winter residence. This town is the seat of the authorities of the district. The station commands a view of the harbour, but little or nothing is seen of the town.

Three tunnels, then (3 M.) stat. *S. Lorenzo*. The low, massive towers which now rise at intervals along the coast to the r. of the line, some of which have been converted into dwelling-houses (others were removed on the construction of the railway), were erected for the defence of the country against Saracen marauders in the 9th and 10th centuries. The line runs close to the shore as far as stat. *Rivaligure*. To the r. on the hill stands the fortified *S. Stefano*, beyond which the broad *Val Taggia* is entered. The train crosses the *Taggia* and stops at the station of that name (the village lies 3 M. up the valley). Beyond the next short tunnel a valley opens on the r. commanding a charming view of *Bussana*, romantically perched on a rock. The village opposite to it is *Poggio*, which first becomes visible. The train now passes through the *Capo Verde* by means of a tunnel and reaches

(11 $\frac{1}{4}$ M.) Stat. **Sanremo.** **Hotels and Pensions** on the W. side of the town: **GRAND HÔTEL DE LA PAIX**, near the station, new, in a fine open situation; ***GRAND HÔTEL DE LONDRES**; adjoining it **HÔTEL BELLEVUE**, lately erected. In the Via Vittoria Emanuele, the principal street in the lower part of the town: ***HÔTEL ROYAL**, R. 2 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, D. 4, A. 1, pension 7—10 fr.; ***HÔTEL SANREMO**, pension 8—12 fr.; **HÔTEL GRANDE BRETAGNE** (Italian style). To the E. of the town: ***HÔTEL VICTORIA**, farthest from the station, but with S. aspect and a pleasant garden extending down to the sea; nearer the town, ***HÔTEL D'ANGLETERRE**, pension 8—12 fr.; **HÔTEL DE NICE**, new; **PENSION ANGLAISE**, 7—10 fr.; **PENSION ROSE**, beautifully situated, new.

Apartments. Small suites of apartments are not easily procured, especially if with a S. aspect (such as those at the back of Vicario's offices); most of the others look to the S.S.W. (Vicario's dwelling-house and the Villa Drago in the Via Gioberti). Villas abound; rent for the winter 1000—7000 fr. (list at Asquasciati, the banker's), including furniture and the other requisites for housekeeping (with regard to which however a distinct bargain is necessary). A more moderate rent than that advertised is generally taken. Situation should be carefully considered where invalids are concerned, and a S. aspect is essential.

Restaurant. *Brianzi*, Via Vitt. Emanuele, D. 3 fr., but less to subscribers. — **Cafés.** *Vicario*; **Garibaldi*, cup of coffee 25, beer 30 c.; both in the Via Vitt. Emanuele.

Reading Room at the *Circolo Internazionale*, where balls and concerts are also given; subscription for the winter 50, per quarter 30, per month 12 fr.

Physicians. English, *Drs. Daubeny, Freeman, and Whitley*; German, *Drs. Goltz, Bröking, and Biermann*; Italian, *Drs. Ajcardi, Ameglio, Onetti, and Panizzi*. — English chemist, *Squire*, Hôtel Royal; Italian, *Panizzi* (a good botanist), Via Palazzo.

Post Office in the Palazzo Borea, Via Vitt. Emanuele. **Telegraph Office**, Corso Garibaldi 7, at the E. end of the town.

Bankers. *Asquasciati*, Via Vitt. Emanuele 11; *Rubino*, Via Gioberti 4.

Shops. *Gandolfo*, bookseller, in the Via Palazzo, the old main street of the town, where the other shops are often better and less expensive, although less showy than those in the Via Vitt. Emanuele, the new main street. Among the specialties of the place are inlaid wood (depôt of *Mlle. Nicolas*) and the perfumes manufactured by *Ajcardi*.

Carriages. Per drive in the town, with one horse 80 c., with two horses 1 fr. 40 c.; per hour 1 $\frac{1}{2}$ or 2 $\frac{1}{2}$ fr.; if luggage over 40 lbs., each box 50 c.; half-a-day 10, whole day 16 fr. — *Donkey* per day 5, half-day 3 fr., and gratuity. — *Boat* per hour for 1 person 1 fr., for several 2 fr. and gratuity.

English Church Service during the season.

Sanremo, although apparently a small place, contains 11,000 inhab., densely crowded in the older parts of the town, which consist of a labyrinth of quaint and narrow lanes, flights of steps, archways, lofty and sombre houses, and mouldering walls. The arches by which the houses are connected high above the streets are intended to give them stability in case of earthquakes. The town, which was formerly fortified, stands on a hill between two short valleys, and the houses rising one above another receive their modicum of light and air from the back only. *Castigliuoli*, a smaller quarter on the W. side, is similarly situated. The E. part of the town terminates in an eminence approached by broad roads shaded by cypresses, commanding charming views of the bay and mountains, and crowned with the white dome-covered church of the *Madonna della Costa*, in front of which there is a large

hospital for lepers. On a more prominent point stands the *Villa Carbone*, with a low octagonal tower (fee $1\frac{1}{2}$ fr.), the panorama from which will enable the visitor to comprehend the peculiarities of the situation. The island of Corsica is visible in the distance to the S. - Another walk may be taken to the W. pier of the small harbour, which is defended by the fort of *St. Tecla*, erected by the Genoese, and now used as a prison. A survey from the upper platform of the Molo will convey an idea of the sheltered position of the town, which renders the climate as genial as that of Mentone and has brought the place into notice as a winter residence for invalids. In front of the spectator rises a hill in an almost regular semicircle around the town, sloping upwards from the Capo Nero by La Colla to its culminating point in the Piano Carparo and Monte Bignone, which attain a height of nearly 4000 ft., and descending thence to the Capo Verde, the summit of this barrier being nowhere more than 4 M. distant in a straight line. The N. winds are therefore entirely excluded from this favoured spot, especially as a double range of Alps rises behind the town a little farther back, while at the same time the violence of the E. and W. winds is much broken. In the rich vegetation of this nook the olive predominates, and the hills above are chiefly clothed with pines. Country-houses and churches peep from amidst the olive groves in every direction, the highest being at *San Romolo* at the foot of the Bignone, to which the few visitors who remain throughout the summer resort in order to escape from the heat. Several fine palms rise in the principal street of the lower and modern part of the town, and others in the 'palm-quarter' of the old town, etc.

Walks numerous and pleasant, but occasionally rough. Near the station is the *Giardino Pubblico*, containing palms, eucalyptus, etc., and a small fountain. The most sheltered walk higher up in the basin is the *Berigo Road*. — A beautiful point of view easily reached is the **Madonna della Guardia* on the *Capo Verde*, returning by *Poggio*. — To *S. Romolo* 3 hrs., an excursion for which a donkey may be hired. About 2 hrs. higher rises the *Monte Bignone* (4235 ft.), which commands a beautiful panorama of the sea to the S. and the Alpes Maritimes to the N., on the way back from which the *Piano del Re*, a celebrated point of view, may also be visited. — Good roads lead to *Ceriana* and to *Taggia*. — To *La Colla* by *Ospedaletti* (see below) 2 hrs.; or direct, by a very ancient road, 3 M.

A family here named *Bresca* is said to have obtained from Pope Pius V. in 1588 the privilege of annually sending a vessel to Rome laden with palms for the decoration of the churches there on Palm Sunday. This was a reward for a service rendered by a member of the family. When the pope was superintending the erection by Domenico Fontana of the great obelisk of the Circus of Nero in the Piazza of St. Peter at Rome, an operation accomplished by means of 40 windlasses worked by 800 men and 140 horses, a sudden and most critical stoppage took place. The sailor *Bresca*, notwithstanding the severe penalties with which persons

breaking the silence were threatened, shouted, 'Water on the ropes!' His suggestion was acted upon, and the work successfully completed in consequence.

The train passes through a tunnel under the *Capo Nero*, while the road winds over the promontory at a considerable height. Stat. *Ospedaletti* is also the station for the loftily situated (1 hr.) *La Colla*, the town-hall of which contains a valuable picture-gallery. A view is now soon obtained of the palm-groves of

(7 M.) Stat. **Bordighera** (**Hôtel d'Angleterre*, R. 2½, B. 1½, D. 4, A. ½, pension 7—10 fr.; **Café de la Terrasse*, pension 5 fr., unpretending), situated on a hill projecting into the sea, and consisting of an upper and a lower quarter. Beautiful *view from the top of the hill (from the terrace of the small Café, see above, to the l. as the picturesque upper part of the town is entered), embracing the bay of Ventimiglia, Mentone, and Monaco as far as the Estérel (p. 27), with groves of palms in the foreground (*Phoenix dactylifera*, the fruit of which does not ripen sufficiently here to be edible). A considerable trade is carried on here in palm branches and young palm-trees. The palm-garden of Sign. Moreno is worthy of a visit. The climate is almost as mild as that of Mentone and Sanremo, but is more bracing, and invalids frequently come here for change of air, and even to spend the whole winter. Excursion to the neighbouring *Dolceacqua* with the ancestral château of the Dorias of Genoa, and to *Pigna*.

Farther on, to the r. of the line, is the Protestant school of *Vallecrosia*, immediately beyond which a brook is crossed, and a glimpse of the Alpes Maritimes is obtained. Then (2½ M.) stat. **Ventimiglia** (**Rail. Restaurant; Hôtel de l'Europe*), where passengers luggage is examined at the French custom-house. The town, which is an Italian frontier-fortress, lies very picturesquely on a hill beyond the *Roja*, a stream whose broad stony channel the line crosses farther on. The train passes through a tunnel and approaches the sea. View limited.

[On this part of the route the scenery is much finer on the road than on the railway. The road ascends gradually and is guarded by forts at the highest point. In descending it commands an extensive view of the French coast, and passes through several villages with picturesque and venerable groups of olive-trees, affording several fine retrospects. On a hill to the r. are the ruins of a Roman fort. *Mortola*, with its church, farther on, stands picturesquely on a rocky eminence. The road then skirts a gorge and ascends to the last height, where a view of Mentone is disclosed. Immediately beyond this point is the Italian dogana. On the hill to the r. lies *Grimaldi*. Charming country-houses with lemon and orange-gardens and luxuriant vegetation are now passed. The deep gorge crossed by the *Pont St. Louis* forms the boundary of France.]

(7 M.) **Mentone, French Menton.** **Hotels and Pensions.** *In the E. Bay*, towards the Italian frontier: **GRANDE BRETAGNE**, pension 9 fr. and upwards; ***GRAND HÔTEL DE LA PAIX**, expensive, pension 12–15 fr.; ***HÔTEL DES ANGLAIS**, well fitted up, ***ILES BRITANNIQUES**, ***GRAND HÔTEL**, these three with gardens. All these houses are beautifully situated on the coast. — Farther back: ***HÔTEL ET PENSION d'ITALIE** and **BELLEVUE** (well spoken of), both near the Pont St. Louis (see above); **PENSION DE L'UNIVERS**, with view of Mentone. — *In the Town*: ***HÔTEL DE TURIN** and **HÔTEL D'ORIENT**, both near the Cercle International; ***HÔTEL DU MIDI**, ***HÔTEL VICTORIA**, and ***HÔTEL WESTMINSTER**, all facing the sea. — *In the W. Bay*: ***HÔTEL DE LA MÉDITERRANÉE**, expensive; ***LONDRES**; ***LOUVRE**; ***VENISE**, farther from the sea, sheltered from the wind. Near the station: ***HÔTEL SPLENDIDE** and **HÔTEL DU PARC**, both new. — About $\frac{3}{4}$ M. from the town: **HÔTEL DU PAVILLON ET PRINCE DE GALLES**. **Pensions:** *Américaine; des Etrangers et du Wurtemberg; Mme. Martel*; ***Camous**; *Suédoise*, and many others, pension generally 9–15 fr. per day, according to situation and requirements.

In both bays there are also numerous charmingly situated and sometimes handsomely furnished villas, a list of which may be obtained of the agent *Amaranthe*, or at the *Agence des Propriétaires*, Quai Bonaparte. The rents vary from 1000 to 7000 fr. and upwards for the season. Private apartments for the season, from 400 fr. upwards, are also to be had, where the visitor may have his own 'menage', and live less expensively than at a pension. In their choice of a situation invalids should consider whether it is desirable to be near, or at some distance from the sea.

The *Cercle Philharmonique* contains a reading-room, and frequently gives balls and concerts; subscription 60 fr. for the season, ladies 48 fr.; per month 15 fr., ladies 12 fr.

Restaurants. *Hôtel de Paris; Hôtel du Parc* (see above); *Café de la Victoire; Café de Paris; Restaurant du Cercle; London Tavern*.

Physicians. *Drs. Bennet, Marriott, and Siordet*, English; *Drs. Bottini and Farina*, Italian; *Drs. Stiege, Genzmer and Dührsen*, German. — Chemists: *Albertotti, Gras*, who make up English and German prescriptions.

Post Office, near the Hôtel Victoria. — **Telegraph Office:** Avenue Victor Emanuel 19.

Bankers: *Palmaro; Bioves and Co.* — **Booksellers:** *Papy; Giordan.* — **Photographers:** *Astroga, Anfossi*, both in the Avenue Victor Emanuel.

Omnibuses through the town during the season (30 c.).

Carriages. Drive in the town, with one horse, $1\frac{1}{4}$ fr., with two horses $1\frac{3}{4}$ fr.; for half-a-day one-horse 8–10, per day 12–15 fr., two-horse 25 fr. — *Donkeys* 5 fr. per day, $2\frac{1}{2}$ fr. for half-a-day, and gratuity.

English Church Service during the season.

Mentone, a small town with 5600 inhab., formerly belonging to the principality of Monaco, then under the Sardinian supremacy, was finally annexed to France in 1860. It is charmingly situated on the Bay of Mentone, which is divided into the *Baie de l'Est* and the *Baie de l'Ouest* by a rocky promontory, and being protected by a girdle of rocky mountains from the N. winds, is considered one of the most favourable spots for a winter-residence on the Riviera di Ponente (mean temperature about 3° Fahr. higher than at Nice; a cold wind, however, generally prevails towards noon, especially at the point where the valley opens towards the W. bay). The vegetation is luxuriant, consisting chiefly of orange and lemon groves interspersed with gnarled carob-trees (*ceratoria siliqua*), figs, olives, etc. The *Promenade du Midi* and the *Jardin Public* are favourite walks in the afternoon. The ruin-

ed castle on the above mentioned rocky promontory, which has been converted into a burial-ground, affords a fine view, embracing S. Agnese on a lofty hill, erected for defence against the Saracene. Another picturesque point is the monastery of *S. Annunziata*, to which a tolerable path ascends (in $\frac{1}{2}$ hr.) from the Turin road (to the l. immediately beyond the railway). Pleasant and sheltered walk to *Capo Martino*, which bounds the Bay of Mentone on the W.

Attractive excursions (comp. map, p. 106) from Mentone to *Monti* and the *Cascades*, and thence to *Castiglione* and *Sospello*. — From Mentone by (4 M.) *Castellaro* to the summit of the *Berceau* (3–4 hrs.); magnificent prospect embracing the mountains of the coast, the blue expanse of the Mediterranean, and Corsica in the distance. — To *S. Agnese* in 2 hrs., returning by (2 hrs.) *Gorbio* and *Roccabruna* to Mentone (in 4–5 hrs. more). From S. Agnese the '*Aiguille*' may be ascended in 2–2½ hrs., a higher point than the Berceau, also commanding a fine view. — To *Camporosso* situated 3½ M., and *Dolce Acqua* 7 M. inland from Ventimiglia (p. 100).

The *Road from Mentone to Nice*, 18¾ M. (by carr. in 3½ hrs.), the so-called '*ROUTE DE LA CORNICHE*', traverses the most beautiful part of the Riviera, and is far preferable to the railway (see below). It ascends through the most luxuriant vegetation, and commands a charming retrospect of Mentone and the coast as far as Bordighera. Then a view of *Monaco* (see below), to which a road descends to the l. beyond the highest point of the road. To the r. of the road higher up *Roccabruna* is visible. Then *Turbia* with its huge Roman tower, now a mere shell, the remains of the *Tropaea Augusti* (whence the name '*Turbia*'), erected to commemorate the subjugation of the Ligurian tribes (A. D. 43). Here another very beautiful view is enjoyed. To the E. the wild mountains and the entire coast from Ventimiglia to Bordighera; W. (view in this direction from a point a few steps above the tower) the Mediterranean, the French coast near Antibes, the island of St. Marguerite, the *Montagnes de l'Estérel*, and other distant coast-hills. The road attains its culminating point in a bleak mountain-district ¼ M. beyond Turbia. On the l. is *Era* (p. 103), a group of grey and venerable houses with a white campanile, perched on an isolated rock rising abruptly from the valley. Farther on, the wooded promontory of *St. Hospice*, (p. 108), *Beaulieu* (p. 108), *Villafranca* (p. 108), beyond which a view is obtained of the beautiful valley of *Nice* (p. 105), with its villas, monasteries, villages, and green hills.

The *Railway* from Mentone to Nice skirts the coast the whole way, and affords very inferior views to the magnificent and lofty carriage-road. It crosses the *Borigli*, penetrates *Capo Martino* by means of a tunnel, and stops at stat. *Cabbe-Roquebrune*. The village (Ital. *Roccabruna*) lies on the hill to the r., in the midst of orange and lemon groves, commanded by a ruined castle. Next stat. *Monte Carlo* (station for the *Casino* of Monaco, p. 103).

(5½ M.) *Monaco* (*Hôtel de Paris*, spacious, adjoining the *Casino*; *Hôtel Suisse* and *du Louvre*, both smaller; *Angleterre* and *des Bains*, both near the station; all these near the sea; *Prince Albert*, in the town above; carr. from station to town 1½, per hr. 3 fr.), picturesquely situated on a bold and prominent rock, the capital (1500 inhab.) of the diminutive independent principality of that name, to which Mentone and Roccabruna also belonged down to 1848, was mediatised by France in 1860, the princes, who were anciently renowned for their naval exploits, retaining but few of their former privileges. The palace (shown daily, 2–5

p. m.) contains a suite of sumptuously furnished apartments. Pleasant promenades extend round the rocky point. Visitors are attracted to Monaco by the mildness of the climate in winter, and by the sea-bathing in summer, but the chief inducement to many is the 'tapis vert' at the *Casino*; which stands on a promontory to the E. of the town, surrounded by beautiful grounds (café, music in the afternoon), and commanding a fine view (*Casino station*, see above).

Beyond Monaco the train passes through three long and several shorter tunnels. Stat. *Eza*; the village, situated on an isolated rock on the r., high above the line, was once a stronghold of Saracen freebooters, who levied contributions on the surrounding district. Then *Beaulieu* (p. 108), and *Villafranca* (p. 108). The train now enters the valley of the *Paglione* by means of a tunnel nearly 1 M. in length, crosses the stream, passes through another tunnel, and reaches the station of (9½ M.) *Nice* on the r. bank of the river.

16. Nice (Ital. *Nizza*) and its Environs.

Comp. Map, p. 106.

Hotels. In the Promenade des Anglais: *HÔTEL DES ANGLAIS, *DU LUXEMBOURG, DE LA MÉDITERRANÉE, DE ROME, all first class. By the Jardin Public: *GRANDE BRETAGNE, *ANGLETERRE. On the Quai Masséna (Quai des Palmiers): *HÔTEL DE FRANCE, R. 3, L. 1, B. 1½, A. 1 fr. Quai St. Jean Baptiste: *HÔTEL CHAUVAIN, HÔTEL DE LA PAIX, *GRAND HÔTEL, all first class. In the Boulevard Carabacel: HÔTEL DE PARIS; EUROPE ET AMÉRIQUE; PERINO; *HÔTEL DE NICE, well situated, good cuisine; HÔTEL ET PENSION CARABACEL. In the Boulevard Bouchage: *HÔTEL WINDSOR; HÔTEL STEIMEL. In the Rue Pastorelli: HÔTEL ET PENSION JULIEN. Avenue Beaulieu: *HÔTEL ET PENSION RAISAN. Avenue de la Gare: *ILES BRITANNIQUES, first class; HÔTEL DES EMPEREURS; HÔTEL HELVÉTIQUE; HÔTEL DES DEUX MONDES; MAISON DORÉE. In the Boulevard Longchamp: *HÔTEL PARADIS, of the first class, new. Rue St. Etienne: HÔTEL DU LOUVRE. Avenue Delphine: HÔTEL ET RESTAURANT DU MIDI, near the station; BEAU-SITE. Rue Grimaldi: HÔTEL ROYAL. Place Masséna: HÔTEL MEUBLÉ. Rue des Ponchettes on the coast, at the W. base of the castle-hill: *HÔTEL ET PENSION SUISSE, R. 3, L. and A. 1, B. 1½, D. 4, pension 7—10 fr. In the Boulevard du Midi: HÔTEL VICTORIA. In the old town: *HÔTEL DES PRINCES, Rue des Ponchettes; *HÔTEL DE L'UNIVERS, Place St. Dominique; *HÔTEL DES ETRANGERS, Rue du Pontneuf, well spoken of, R. 3, D. 3, B. 1½ fr.

Pensions. In the Promenade des Anglais: *Pension Rivoir*, *Pension Anglaise*. In the Rue de France: *P. de la Métropole*. Rue Longchamp: **P. St. Etienne*. Rue St. Etienne: **P. Milliet*. Petite Rue St. Etienne: **P. Internationale*. Avenue Delphine: *P. Royale*. Boulevard Carabacel: *P. Genève*. At Cimiers: **P. Anglaise*, *Villa Garin*, **P. Cimiers*. The usual charges at these houses are 7—12 fr. per day.

Restaurants. In the Avenue de la Gare: **Restaurant Français*; *Restaurant des Deux Mondes*; *Maison Dorée*; **Restaurant Suisse*, **Américain*, *de Paris*, *du Pavillon*. In the Rue Masséna: *Tonelli*, *Scala*, *de la Rose*. *London House*, Rue Croix de Marbre; *Trois Suisses*, Rue Macarani; *Ville de Lyon*, *des Voyageurs*, both in the Boulevard du Pontneuf. In the Corso: *Restaurant du Cours*, *de France*, *du Commerce*. — *Cafés*. **Café National* (with restaurant) and **Café Américain*, both in the Promenade du Cours; *de la Victoire*, Place Masséna; *Grand Café*, Quai St. Jean Bap-

tiste; *Maison Dorée* and *Deux Mondes* (see above). Lyons and Strassburg beer in all. — Ices: the best at *Rumpelmeier's*, Place Etienne. — Preserved fruits: *Fea*, Avenue de la Gare; *Escoffier*, Place Masséna; *Müller*, Place St. Dominique.

Fiacres are stationed in the Place Charles Albert, Place Masséna, Boulevard du Pont Vieux, etc. — *One-horse*: per drive 75 c. (1 fr. 25 c. at night); for 1 hr. 2 fr. 10 c. (2 fr. 60 c. at night), each additional $\frac{1}{2}$ hr. 80 c. (1 fr. 30 c. at night). Carriages with two seats only at somewhat lower rates. *Two-horse*: per drive 1 fr. (at night $1\frac{1}{2}$ fr.); for 1 hr. 2 fr. 60 c. (at night 3 fr. 10 c.), each additional $\frac{1}{2}$ hr. 1 fr. 10 c. (at night 2 fr.). From the station to the town: 1—2 pers. one-horse 1 fr. 25 c. (at night 1 fr. 75), 3—4 pers. 1 fr. 50 c. and 2 fr.; two-horse carr. 2 pers. 2 and $2\frac{1}{2}$, 4 pers. $2\frac{1}{4}$ and $2\frac{3}{4}$ fr.; trunk 25 c., drive from one hotel to another 25 c. — To *Villafranca* and back, one-horse carr. with two seats 4, with four seats 5, two-horse 6 fr.; charges for a prolonged stay according to tariff. No fees.

Omnibuses cross the town in several directions (25 c.); from the station to the town 30 c.; trunk 25, hat-box 10 c.; to *Villafranca* and *Beaulieu* every 2 hrs., starting from the Pont Vieux, l. bank of the Paillon.

Horses may be hired of *Nigio*, Ruelle St. Michel; *Mouton*, Rue Pastorelli, etc.; 6—10 fr. for a ride of 3—4 hrs. In winter a horse may be hired by the month for 250—350 fr., in summer for less.

Donkeys 3—4 fr. per day, and 1 fr. for the attendant; half-day $1\frac{1}{2}$ —2 fr.

Booksellers. *Librairie Etrangère* of *Barbér*, with circulating library, Jardin Public; *Visconti's* reading-room, well supplied with newspapers, Rue du Cours, with garden; *Fleurdelys*, Avenue de la Gare 5; *Jougla*, Rue Gioffredo 1.

Post Office, Rue St. François de Paule, 7 a. m. to 6, in summer to 7 p. m.; Sund. 7—12, 4—6 only. — **Telegraph Office**, Rue du Pont Neuf, adjoining the Préfecture.

Physicians. *Drs. Travis*, *Gurney*, *Marcel*, *Crothers*, *Crossby*, *Blest*, *Zürcher*, *Lippert*, *Rehberg*, etc.; *Drs. Jantzen*, and *Prüll*, homœopathsists. — **Dentists:** *Hall*, Place Masséna 1; *Weber*, Rue Carabacel 8. — **Chemists:** *Pharmacie Anglaise*, Quai Masséna; *Pharmacie Internationale*, Quai St. Jean Baptiste, etc.

Bankers. *Lacroix*, Rue du Cours; *Avigdor aîné et fils*, Quai St. Jean Baptiste.

Baths. Warm Baths: *Bains Polythermes*, Rue du Cours; *Turn*, Rue du Temple, both well fitted up. — Turkish and other baths at the *Bains de Macarani*, Place Grimaldi; another in the Rue Chauvain 2. — *Sea-baths* opposite the Promenade des Anglais, 1 fr.

Shops. The best are on the Quai St. Jean Baptiste and the Quai Masséna. — Photographers: *Blanc*, Promenade des Anglais; *Ferret*, Rue Gioffredo.

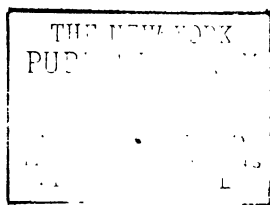
Casino (*Cercle International*), a new building on the Promenade des Anglais, embellished with the armorial bearings of different states, containing a reading-room, restaurant, concert and ball room, etc.

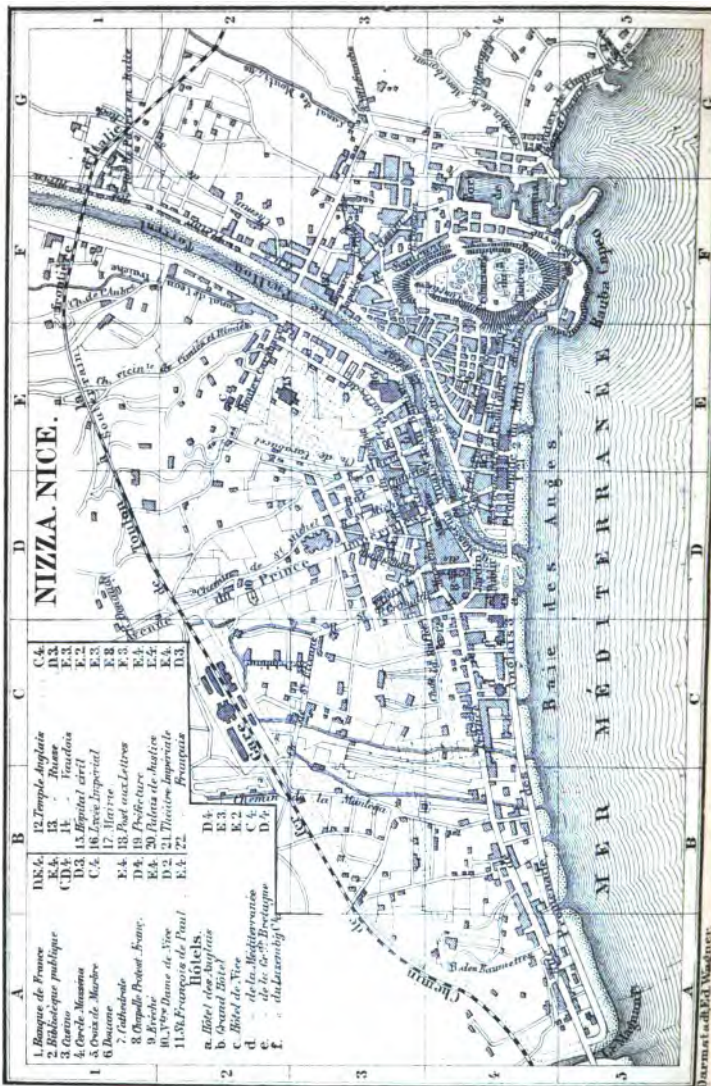
Theatres. *Théâtre National*, Rue St. François de Paule, Italian opera; *Théâtre Français*, Rue du Temple, opéras, comedies, etc.

Military Music several times weekly, in the Jardin Public, 2—4 o'clock.

Steamboats (companies: *Fraissinet*, Place Bellevue 6, on the quay; *Peirano*, *Danovaro & Co.*, office in the Corso, to the r. of the flight of steps ascending to the terrace; *Valéry Frères et Fils*, Quai Lunel 14): to *Genoa* (p. 84) daily in 9—10 hrs., $27\frac{1}{2}$ or $17\frac{1}{2}$ fr., cabin on the deck $42\frac{1}{2}$ fr.; to *Spezia* $50\frac{1}{2}$, $34\frac{1}{2}$, 15 fr.; to *Leghorn* $58\frac{1}{2}$, $40\frac{1}{2}$, 20 fr.; to *Civitavecchia* $87\frac{1}{2}$, $57\frac{1}{2}$, 30 fr.; to *Naples* $132\frac{1}{2}$, $82\frac{1}{2}$, 40 fr. — To *Marseilles* (p. 22) twice weekly in 12 hrs., 30, 12, 8 fr. — To *Corsica* (R. 54) in 12 hrs., 30, 20, 15 fr.

House Agents, *Samaritani*, *Lattes*, *Dalgoutte*, *Tiffen*, and *Jougla*, to whom a percentage is paid by the proprietors. A more advantageous bargain may therefore be made without their intervention. Houses and apartments to let are indicated by tickets. A single visitor may pro-





cure 1—2 furnished rooms for the winter in the town for 300—700 fr.; suites of apartments are let for 2000—5000 fr., villas for 5000—8000 fr. and upwards.

The hirer should not take possession until a contract on stamped paper has been signed by both parties, containing stipulations with regard to damage done to furniture and linen, compensation for breakages, etc. This is the only way to avoid the disputes which are apt to arise on the termination of the contract.

English Church in the Rue de France, service also at Carabacel. *Scotch Church*, Rue Masséna 5.

Climate. The bay of Nice is sheltered from the N., N.E., and N.W. winds by the lower terraces of the Alpes Maritimes (culminating in *Mont Chauve*, Italian *Monte Calvo*, 2672 ft.), a natural barrier to which it owes its European reputation for mildness of climate. The mean winter temperature is 10—15° Fahr. higher than that of Paris, summer temperature 5—10° lower. Frost is rare. The *Mistral*, or N.W. wind, the scourge of Provence, is seldom felt, being intercepted by the Montagnes du Var and de l'Estérel. The E. wind, however, which generally prevails in spring, is trying to delicate persons. The most sheltered situations are the Boulevard Carabacel and the Quartiers Brancolar and Cimiès, in the last of which the air is generally pure and free from dust. Sunset is a critical period. As the sun disappears, a sensation like that of a damp mantle being placed on the shoulders is often felt, but this moisture lasts 1—2 hours only. — The rainy season usually begins early in October and lasts about a month.

Nice, the capital (50,000 inhab.) of the French Département des Alpes Maritimes, was founded by the Phocian inhabitants of Marseilles in the 5th cent. B. C., and named *Nikaea*. Till 1388 it belonged to the County of Provence, afterwards to the Dukes of Savoy; in 1792 it was occupied by the French, in 1814 restored to Sardinia, and in 1860 finally annexed to France together with Savoy. Nice was the birthplace of the French general Masséna (in 1758) and of Giuseppe Garibaldi (in 1807). The dialect of the natives is a mixture of Provençal and Italian.

In winter Nice is the rendezvous of invalids as well as persons in robust health from all parts of Europe, especially from England, Russia, and Germany, who assemble here to escape from the rigours of a northern winter. The annual number of visitors is still on the increase, and living becomes dearer in proportion. In summer the town is deserted.

Nice is beautifully situated on the broad *Baie des Anges*, which opens towards the S., at the mouth of the *Paglione*, or *Paillon* (a small stream, frequently dried up). The broad and stony bed of the river, with handsome quays on each bank, bisects the town. On the l. bank is the *Old Town*, with its narrow, dirty lanes, which however have been superseded by better streets near the shore (Boulevard du Midi, and Promenade du Cours). On the r. bank is the *Strangers' Quarter*, which already surpasses the old town in extent, and is intended to occupy the entire space bounded on the W. by the brook *Magnan*, and on the N. by the railway (the Quartier de la Croix de Marbre stretches along the coast to the W., the Boulevard Carabacel and the Quartiers Brancolar and Cimiès to the N.E. along the bank of the Paillon).

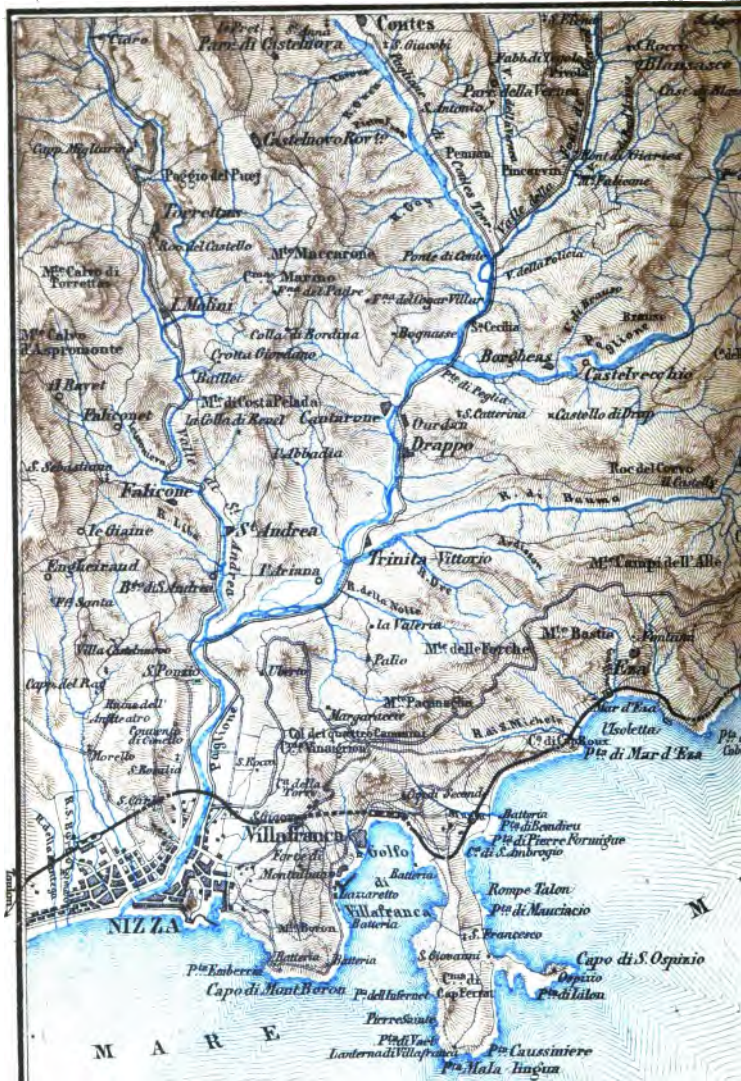
Nice contains no churches or other buildings worthy of notice. A *Marble Cross* in the Rue de France, commemorating the meeting of Charles V. and Francis I. in 1538, which was effected through the intervention of Pope Paul III., has given its name (*Croix de Marbre*) to this quarter of the town. The *Square*, a broad space formed by covering in the Paillon between the Pont Vieux and Pont Neuf, is embellished by a *Statue of Masséna* (see above) in bronze, erected in 1867; in front Clio is represented on the pedestal writing his name on the page of history; at the sides are reliefs. The *Town Library* (40,000 vols., open daily 10—3, on Sundays 10—12 o'clock), Rue St. François de Paule 2, contains a few Roman antiquities (milestones, etc.), and a natural history cabinet.

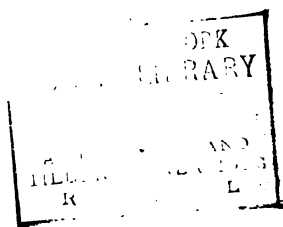
The *Jardin Public* (military music, see p. 104) at the embouchure of the Paillon, and the **Promenade des Anglais* adjoining it on the W., which was laid out by English residents in 1822—24, and greatly extended in 1862, are the principal resorts of visitors. These grounds stretch along the coast for 1½ M., as far as the brook *Magnan*, and are bordered with handsome hotels and villas (at the beginning of the promenades is the Casino, mentioned p. 104). On the l. bank of the Paillon, which is crossed here by the Pont Napoléon, they are continued by the *Boulevard du Midi* (p. 105).

To the E. of the town rises the *Castle Hill*, 320 ft. in height (ascent from the N. side, 20 min.), crowned by the ruins of a castle destroyed by the Duke of Berwick under Louis XIV. in 1706, now converted into beautiful grounds, where palms, oranges, cypresses, and aloes flourish in profusion. The platform on the summit, erected in honour of the emperor, commands an admirable view in every direction: S. the Mediterranean; W. the French coast, the promontory of Antibes, the two Iles de Lérins, the mouth of the Var (which down to 1860 formed the boundary between France and Sardinia), below the spectator Nice itself; N. the valley of the Paglione, the monasteries of Cimella, or Cimiès, and St. Pons, in the distance the castle of S. André, Mont Chauve, the Aspremont, and the Alps: E. the harbour, the mountains and Fort Montalban, and the promontory of Montboron which separates the roadsteads of Villafranca (p. 108) and Nice. The S. slope of the castle-hill, which descends precipitously towards the sea, is termed the *Raubacapeu* ('hat-robber', owing to the prevalence of sudden gusts). — The *Cemeteries*, with the exception of the English, are on the N. side of the castle-hill.

At the base of the castle-hill on the E., where a house opposite the dogana was destroyed by a landslide in the winter of 1871, lies the small *Harbour*, termed *Limpia* from an excellent spring (*limpida*) which rises near the E. pier. It is accessible to small vessels only; those of large tonnage cast anchor in the bay of Villa-

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franca (p. 108). The Place Bellevue adjoining the harbour is embellished with a *Statue of King Charles Felix* in marble, erected in 1830. On the farther side of the harbour is the *Boulevard de l'Impératrice*.

The ENVIRONS of Nice are sprinkled with attractive villas and clothed with luxuriant vegetation, and afford a variety of beautiful excursions.

The Franciscan monastery of **Cimiers**, Ital. *Cimella*, is situated 3 M. to the N. of Nice. The best, although not the shortest route to it is by the new road ascending to the E. from the Boulevard Carabacel (Pl. E, 2), which on the top of the hill intersects the site of a Rom. *Amphitheatre* (210 ft. long, 175 ft. wide). About $\frac{1}{4}$ M. to the r. from the cross-road immediately beyond the amphitheatre the traveller reaches the monastery (two pictures by Bréa in the chapel), re-erected in 1543 after its destruction by the Turks. It stands on the site of the Roman town of *Cemenelum*, to which the above-mentioned amphitheatre and a quadrangular structure, commonly termed a '*Temple of Apollo*', belonged. Traces of baths and other buildings have also been discovered.

The *Villa Clary*, to which the public are admitted, below Cimiers, on the road to St. André (see below), possesses the finest orange and lemon-trees at Nice and many rare plants.

A good carriage-road ascends on the r. bank of the Paglione to the (40 min.) monastery of **St. Pons**, founded in 775 on the spot where St. Pontius, a Roman senator, suffered martyrdom in 261. It was destroyed by the Saracens in 890, and the present edifice erected in 999. The treaty by which the County of Nice was annexed to the Duchy of Savoy was concluded here in 1388. The château of **St. André** (restaurant, closed in summer), which is reached in $\frac{1}{2}$ hr. more, erected in the 17th cent., is now unoccupied. About $\frac{1}{4}$ hr. farther up the valley is the grotto *Les Cluses de St. André*, or rather a natural bridge over a brook, crossed by the road. An avenue of cypresses leads from the château to the grotto ($\frac{1}{4}$ hr.).

The excursion may be extended still farther in this direction. Beyond the château of St. André the road enters a desolate rocky gorge, almost entirely destitute of vegetation, lying between *Mont Chauve* (or *Monte Calvo*, p. 105) and *Mont Maccaron*. Beyond it, cultivated land is again reached. The road next reaches the antiquated village of **Torretta** (7 M. from Nice, carr. 10 fr.), with the picturesque ruin of that name (Fr. *La Tourette*). The tower of the castle commands a very singular survey of the sterile mountain scene, especially of Mont Chauve, the Aspremont, and the deserted village of Château Neuf (see below), perched on a barren ridge of rock; to the S. Montalban and the sea.

About $1\frac{1}{2}$ M. farther is the dilapidated village of **Château Neuf**, founded on the ruins of old fortifications and probably used in the 15th and 16th cent. by the inhabitants of Nice as a refuge

from Turkish invaders. It has recently been abandoned by most of its inhabitants on account of the want of water. This is another fine point of view.

To the E. of the harbour La Limpia rises the **Montboron**, a promontory 890 ft. in height, which separates Nice from Villafranca. The summit, to which a carriage-road has recently been constructed, commands an extensive prospect. The mountains of Corsica are visible towards the S. in clear weather.

The *Road to Villafranca* (2 M.; for its commencement in Nice see Pl. G, 4), constructed by the French government, leads round the promontory of Montboron and passes a number of villas, the most conspicuous of which is the *Villa Smith*, a red building in the oriental style. Immediately beyond the extremity of the cape a view is obtained of the small seaport of ***Villafranca**, Fr. *Villefranche* (carr. from Nice, see p. 104; rowing-boat 10 fr.), very beautifully situated on the *Bay of Villafranca*, which is enclosed by olive-clad heights (to the l. on the height rises Fort Montalban). Villafranca, which was founded in 1295 by Charles II. of Anjou, as king of Sicily, is now a French naval station. In returning to Nice take the old road ($1\frac{1}{2}$ M.), which crosses the promontory and affords a fine view on the descent. Rail. stat. at Villafranca (see p. 103) close to the sea.

If the road which ascends the hill to the l. above Villafranca be followed for $1\frac{1}{2}$ M. farther, a road to the r. crossing the railway by a stone bridge will lead the traveller ($\frac{3}{4}$ M. farther) to **Beaulieu** (rail. stat. to the l. of the bridge, see p. 103), an insignificant village situated in the midst of rich plantations of olives, figs, carob-trees, lemons, and oranges. Many of the olive-trees are remarkably large, one of them measuring 22 ft. in circumference. Beaulieu lies in a wide bay, bounded on the S. by the long peninsula of **St. Jean**. At the foot of the latter lies the village of *S. Giovanni*, or **St. Jean** (dear inn), $1\frac{3}{4}$ M. from Beaulieu, a favourite resort of excursionists from Nice. Tunny fishing is successfully carried on here in February, March, and April. At the extremity of the peninsula, the Cape *St. Hospice*, are the ruins of an old Saracenic castle, destroyed in 1706 under Louis XIV. (see p. 106), and the ruined chapel of *St. Hospice*. Instead of proceeding to **St. Jean** by the above route, the traveller may be ferried across the bay to the creek of *Pasbles* (60 c.), and thence cross the peninsula on foot to **St. Jean**.

On the *W. side* of Nice pleasant walks may be taken in the valley of the **Magnan** (p. 105) in which a road ascends to (2 M.) the church of *La Madeleine*. The beautiful, sheltered banks of the **Var**, which falls into the Baie des Anges (p. 105) $\frac{4}{5}$ M. to the W. of Nice, are also worthy of a visit.

Route de la Corniche by Turbia to Mentone, see p. 102.

Monaco, see p. 102.

17. From Nice to Turin by the Col di Tenda.

MESSAGERIES to Cuneo (87 M.) in 20—22 hrs. (delay is sometimes occasioned in winter by snow on the Col di Tenda, which is crossed in sledges); **RAILWAY** from Cuneo to Turin (54½ M.) in 2½ hrs. (fares 9 fr. 70, 6 fr. 80, 4 fr. 85 c.). Through-ticket from Nice to Turin including second class in railway, 27 fr.

This is a very attractive route, especially for those coming from Turin. The views during the descent from the Col di Tenda to the Mediterranean are strikingly beautiful.

The road crossing the **COL DI TENDA** (6145 ft.) was constructed by Charles Emmanuel in 1561 and improved by Victor Amadeus III. in 1780 (as two inscriptions on the road record). It is inferior to the skilfully constructed modern Alpine roads, being in many places only 13 ft. in width, and generally unprotected by parapets or railings. The descent is therefore somewhat unpleasant, especially at the sharp turnings on the N. E. side of the mountain. During 3—4 months of the year the road is traversed by sledges only. A violent wind often prevails at the summit of the pass, especially in the afternoon, sometimes seriously retarding the progress of the mules which are used for the journey (generally six in number). — About half-way up is the opening of a tunnel, begun by the Duchess Anne of Savoy in order to avoid the highest part of the pass. The works were stopped at the time of the French occupation in 1792 and have never been resumed.

The road leads from Nice, on the bank of the Paglione, through the villages of *La Trinità-Vittoria* and *Drappo*, beyond which it crosses and quits the river.

12 M. *Scarena*, Fr. *Escarène*. The road hence to Sospello traverses a sterile and unattractive district. The barren rocks which enclose the bleak valley are curiously stratified at places. The road ascends to the *Col di Braus* (4232 ft.). To the S., on a lofty rock to the r., is seen the castle of *Châtillon*, or *Castiglione* (p. 102). At the foot of the pass on the E. lies

14 M. *Sospello*, French *Sospel* (1174 ft.) (*Hôtel Carengo*), situated in the valley of the *Bevera* (affluent of the *Roja*, see below), in the midst of olive-plantations and surrounded by lofty mountains. A new road leads from Sospello to Mentone. The road now ascends to the *Col di Brouis* (2871 ft.). Near the summit of the pass a final view is obtained of the Mediterranean. District unattractive, mountains bleak and barren. Then a descent to

12½ M. *Giandola* (1250 ft.) (*Hôtel des Etrangers*; *Poste*), grandly situated at the base of lofty slate-rocks. *Breglio*, a town with 2500 inhab. and the ruined castle of *Trivella*, lies lower down on the r.

The road now ascends the narrow valley of the *Roja*, which falls into the sea near Ventimiglia (p. 100). *Saorgio*, rising in terraces on a lofty rock on the r., with the ruins of a castle in the Oriental style, destroyed by the French in 1792, commands the road. On the opposite side is a monastery of considerable extent. The valley contracts, so as barely to leave room for the river and the road between the perpendicular rocks. Several small villages are situated at the points where the valley expands. Beyond (5 M.) *Fontana* the road crosses the Italian frontier. The southern

character of the vegetation now disappears. Then *Borgo S. Dalmazzo*, with 3800 inhab., where an old abbey is fitted up as a hydropathic establishment, frequented in summer by some of the winter residents of Nice.

7½ M. *Tenda* (Hôtel Royal; Hôtel Impérial) lies at the S. base of the Col di Tenda. A few fragments of the castle of the unfortunate *Beatrice di Tenda* (comp. p. 153) are picturesquely situated on a rock here.

The road traverses a dreary valley by the side of the Roja and ascends by 69 zigzags on the barren mountain, passing several refuges, to the summit of the *Col di Tenda*, or *di Cornio* (6145 ft.), where the *Alpes Maritimes* (W.) terminate and the *Apennines* (E.) begin. The view embraces the chain of the Alps from *Mont Iséran* to *Monte Rosa*; the plains of Piedmont are concealed by intervening mountains. *Monte Viso* is not visible from the pass itself, but is seen from a point a little beyond it, near the 4th Refuge. The descent is very steep. The road follows the course of the *Ver-managna* to

25 M. *Limone* (3668 ft.) (Hôtel de la Poste), an Italian excise-station, and then becomes more level. The valley of the *Ver-managna*, which is now traversed, is at some places enclosed by wooded heights, at others by precipitous limestone cliffs. To the the l. rises the magnificent pyramid of the *Monte Viso* (12,608 ft.).

Robillante, Roccarione, S. Dalmazzo, then

11 M. *Cuneo*, or *Coni* (1499 ft.) (*Albergo della barra di ferro; Hôtel de Londres*), a town with 22,882 inhab., at the confluence of the *Stura* and the *Gesso*, once strongly fortified. After the battle of *Marengo* (p. 151) the works were dismantled in accordance with a decree of the three consuls (at the same time as the citadels of *Milan* and *Tortona* and the fortifications of *Ceva* and *Turin*) and converted into pleasure-grounds. In the principal street are arcades with shops on either side. The *Franciscan Church*, like most churches of this order beyond the Alps, is in the Gothic style (12th cent.), which was regarded by the Italians as the architecture most expressive of the simplicity and austerity inculcated by the *Franciscans*. *Cuneo* is a great dépôt for wares on their route from *Nice* to *N. Italy* and *Switzerland*. A considerable fair is held here in autumn. Pleasant walk to the *Madonna degli Angeli*, at the confluence of the *Gesso* and the *Stura*.

About 7 M. S. E. of *Cuneo*, in the *Val Pésio*, is the romantically situated *Certosa di Val Pésio*, now used as a hydropathic establishment, also frequented as quarters for the summer by persons in search of retirement. — In the *Val di Gesso*, about 15 M. S. W. of *Cuneo*, are the *Baths of Valdieri*, the waters of which somewhat resemble those of *Aix-les-Bains* in *Savoy* (p. 28).

The *Railway* to *Turin* intersects the fertile plain, bounded on the W. by the *Alpes Maritimes* and, farther distant, the *Cottian Alps*, and on the E. by the *Apennines*. *Centallo*, the first station,

with 4900 inhab., possesses remains of mediæval walls and towers. Next stat. *La Maddalena*; then *Fossano*, an episcopal residence, on the l. bank of the *Stura*, beautifully situated on an eminence, with ramparts and a mediæval castle.

22 M. Stat. *Savigliano* (*Corona*) is a pleasant town on the *Macra*, enclosed by old fortifications. The principal church contains pictures by *Mulinari* (1721—93), a native of Savigliano, surnamed *Caraccino*, as an imitator of Caracci.

RAILWAY TO SALUZZO (in $\frac{1}{2}$ hr.; fares 1 fr. 80, 1 fr. 25, 90 c.), capital of the province (formerly a marquisate) of that name, with 16,000 inhab. The higher part of the town, with its precipitous streets, affords a fine prospect over the Piedmontese plain. Saluzzo was the birth-place of *Silvio Pellico*, to whom a monument was erected here in 1863.

5 $\frac{1}{2}$ M. Stat. *Cavaller Maggiore* (*Bue Rossi*), formerly fortified.

RAILWAY TO ALESSANDRIA in 5 hrs. (fares 10 fr. 80, 7 fr. 55, 5 fr. 40 c.). Stat. *Madonna-Pilone*; then *Brà*, a prosperous town with 13,000 inhab. (staple commodities cattle, corn, and wine). The church of *Sta. Chiara* was erected in 1742 by Vettone in the richest style of that period. Next stations *S. Vittoria*, where the line reaches the *Tanaro*; *Monticelli*, *Mussotto*; the *Tanaro* is crossed, and *Alba*, with 9600 inhab., reached. The cathedral of *S. Lorenzo* dates from the 15th cent. Stations *Neive*, *Castagnole*, *Costigliole*, *S. Stefano-Belbo*, on the river of that name, the valley of which the train traverses for a considerable distance; *Canelli*, *Calamandrana*, and *Nizza di Monferrato*, whence a good road leads to *Acqui* (p. 151). Stat. *Incisa*, a considerable distance from the railway, is situated on the *Belbo*. Then *Castelnovo*, *Bruno*, *Bergamasco*, *Oviglio*, *Cantalupo*, and *Alessandria*, see p. 151.

3 M. Stat. *Racconigi* is a royal château, once a favourite residence of Charles Albert (d. 1849), who caused it to be restored and embellished with pleasant grounds.

5 $\frac{1}{2}$ M. Stat. *Carmagnola*, a town with 12,894 inhab., was the birthplace (1390) of the celebrated military commander *Francesco Bussone*, son of a swine-herd, and usually termed *Count of Carmagnola*, who reconquered a considerable part of Lombardy and the possessions of Giangaleazzo for Duke Filippo Maria Visconti. He afterwards became an object of suspicion to the duke and fled to Venice, where he was elected generalissimo of the army, with which he conquered Brescia and Bergamo and won the battle of Macalo (1427). His fidelity being again suspected, he was recalled to Venice by the Council of Ten and received with great pomp. On the departure of the army, however, he was thrown into prison, put to the torture, and on 5th May, 1432, beheaded between the two columns in the Piazzetta (p. 207). Bussone's brief and chequered career is the subject of a tragedy by Manzoni. — (Railway from Carmagnola to the S. to Savona, p. 96, to join the Genoa and Nice line, in course of construction.)

5 $\frac{1}{2}$ M. Stat. *Villastellone*.

A road leads hence W., crossing the Po, to the town of *Carignano* (7800 inhab.), on the high road from Turin to Nice, 4 $\frac{1}{2}$ M. distant. Several of the churches are interesting. *S. Giovanni Battista* was erected by Count Aliferi. *Sta. Maria delle Grazie* contains the monument of Bianca Palæologus, daughter of William IV., Marquis of Montferrat, and wife of Duke Charles I., at whose court the 'Chevalier Bayard' was educated. Carignano,

under the title of a principality, was an appanage of Thomas Francis (d. 1656), fourth son of Charles Emmanuel I., and ancestor of the present royal family. Prince Eugene, uncle of the king, is entitled 'Prince of Carignano.'

At stat. *Trofarello* the line unites with that from Turin to Alessandria. Journey hence to

Turin, see p. 68.

18. From Turin to Milan by Novara.

94 M. RAILWAY in $3\frac{3}{4}$ — $5\frac{1}{2}$ hrs. (fares 16 fr. 95, 11 fr. 95, 8 fr. 55 c.). The seats on the left afford occasional glimpses of the Alps. — Fiacres and omnibuses, see pp. 68, 114.

The *Dora Riparia* is crossed, then, between stations *Succursale di Torino* and *Settimo*, the *Stura*, and beyond it the *Malon* and *Orco*, all tributaries of the *Po*, the l. bank of which is skirted by the line. Stat. *Brandizzo*.

Chivasso (*Moro*) lies near the influx of the *Orco* into the *Po*. Branch-line hence to *Ivrea*, see p. 78. Beyond stat. *Torrazza di Verolan* the *Dora Baltea* (p. 78), a torrent descending from Mont Blanc, is crossed. Stations *Saluggia*, *Livorno*, *Bianzè*, and *Tronzano*.

($37\frac{1}{2}$ M.) Stat. *Santhià* possesses a church, restored with taste in 1862, and containing a picture by Gaud. Ferrari in ten sections.

RAILWAY TO BIELLA, towards the N., in 1 hr., by *Salussola* and *Candelo*. **Biella** (*Albergo della Testa Grigia; Italia*), an industrial town and seat of a bishop, possesses streets with arcades and a fine cathedral in a spacious Piazza, where the episcopal palace and seminary are also situated. The palaces of the old town, rising picturesquely on the hill, are now tenanted by the lower classes. Celebrated pilgrimage-church of the *Madonna d'Oropa*, 8 M. farther up the valley (omnibus thither). On the way to it two admirably situated hydropathic establishments are passed.

The line skirts the ancient high road. Stat. *S. Germano*.

(12 M.) **Vercelli** (*Tre Re; Leone d'Oro; Posta*), an episcopal residence with 27,349 inhab. The church of *S. Cristoforo* contains pictures by G. Ferrari and B. Lanini. *S. Caterina* also contains a work of Ferrari. The library of the cathedral contains a number of rare and ancient MSS. A statue of Cavour was erected in the market-place in 1864.

RAILWAY TO VALENZA, towards the S., in $1\frac{1}{4}$ — $1\frac{1}{2}$ hr. (fares 4 fr. 65, 3 fr. 25, 2 fr. 35 c.). Stations *Asigliano*, *Pertengo*, *Balzola*; near *Casale* the *Po* is crossed; then *Borgo S. Martino*, *Giarole*, and *Valenza* (p. 151).

The train crosses the *Sesia* (p. 150), which rises on Monte Rosa. To the l. rise the Alps, among which the magnificent Monte Rosa group is most conspicuous. Stations *Borgo Vercelli*, *Ponzana*, and

($13\frac{3}{4}$ M.) **Novara** (**Rail. Restaurant; Italia*), a fortress and episcopal residence (29,516 inhab.), commanded by the stately tower of the church of *S. Gaudenzio*, which was erected by Pellegrini about 1560 and contains several good pictures by Gaudenzio Ferrari. The tower, ascended by 300 steps, commands a very extensive prospect, most picturesque in the direction of the Alps. The

Cathedral, a Romanesque structure with nave and double aisles, connected with the Baptistery by an atrium or entrance-court, is a picturesque pile. The market-place is surrounded by colonnades. The whole town, with its Italian architecture and numerous shops, is attractive and interesting. In the Corso Cavour, at the entrance to the town from the station, stands a *Monument of Cavour*, by Dini, erected in 1863; near the Porta Mortara another to *Charles Albert*. Novara was the scene of a victory gained by the Austrians under Hess over the Piedmontese in 1849, in consequence of which Charles Albert abdicated.

The celebrated philosopher *Petrus Lombardus* (d. 1164 as Bishop of Paris), surnamed the 'Magister Sententiarum' and a pupil of Abelard, was born near Novara about 1120.

BRANCH LINE TO GOZZANO from Novara in 1 $\frac{1}{4}$ hr. (fares 4 fr., 2 fr. 80 c., 2 fr.). Stations *Callignaga*, *Momo*, *Borgomanero* (a thriving town with 7800 inhab.), *Gozzano* (near it *Bolzano*, an episcopal château with a church and seminary); diligence hence to Orta and Omegna (see p. 149).

At Novara the Turin and Milan line is crossed by that from Arona to Genoa (R. 25). Stat. *Treccate*. Near stat. *S. Martino* the line crosses the Ticino by a broad and handsome stone bridge of eleven arches, which the Austrians partially destroyed before the battle of Magenta, but not sufficiently to prevent the passage of the French. Traces of the inundation of the autumn of 1868 are still visible near the bridge.

Farther on, the *Naviglio Grande* (p. 115), a canal connecting Milan with the Ticino and the Lago Maggiore, is crossed. On the r., before stat. *Magenta* is reached, is a monument erected to Napoleon III. in 1862, to commemorate the victory gained by the French and Sardinians over the Austrians on 4th June, 1859, in consequence of which the latter were compelled to evacuate the whole of Lombardy. The French General Mac-Mahon, who distinguished himself here, was created marshal and Duke of Magenta shortly afterwards. A number of hillocks with crosses in a low-lying field opposite the station mark the graves of those who fell in the struggle. A small chapel has been erected on an eminence in the burial-ground, and adjoining it a charnel-house for the bones of the fallen.

Next stations *Vittuone* and *Rhò* (p. 147). The line intersects numerous fields of rice, which are kept under water during two months in the year, and soon reaches (303 $\frac{3}{4}$ M.) **Milan** (see below).

19. Milan, Ital. *Milano*.

Arrival. The railway-station, a handsome and well arranged structure, is decorated with frescoes. Omnibuses from most of the hotels are in waiting (fare 1—1 $\frac{1}{2}$ fr.). Fiacre from the station to any part of the town 1 fr., each article of luggage 25 c. Omnibus to the cathedral 25 c. Portage to the town for luggage under 100 lbs. 50 c. according to tariff.

Hotels. *HÔTEL DE LA VILLE (Pl. a), Corso Vittorio Emanuele, opposite the church of S. Carlo, R. 3, A. 1, B. 1½, D. 4½ fr. (in gold), on the ground-floor the large *Café Europa*; *HÔTEL CAVOUR, in the Piazza Cavour, near the station, new and quiet, R. from 3 fr., D. 5 fr.; *GRAND HÔTEL ROYAL (Pl. b), R. 2½, D. 4, B. 1½, L. 1, A. 1 fr.; HÔTEL REICHMANN (Pl. c), Corso di Porta Romana, R. 2½, B. 1½, D. 4, A. 1, L. 1 fr.; *GRAN BRETAGNA (Pl. d), similar charges; *HÔTEL DE MILAN, Via del Giardino 29, R. 2½, D. 4, L. and A. 1½ fr.; *HÔTEL DE L'EUROPE, Corso Vittorio Emanuele 9; *ROMA, Corso Vittorio Emanuele 7, R. 2 fr., A. 75, L. 75 c., with restaurant, no table d'hôte; *POZZO, Corso Torino, near the Ambrosiana, R. 2, B. 1½, D. 3, L. and A. 1½ fr.; FRANCIA, Corso Vitt. Emanuele 19; ALBERGO MANIN, Via Manin 15. *S. MARCO (Via del Pesce), *BELLA VENEZIA (Piazza S. Fedele), and *ANCORA (Via Agnello and Corso Vitt. Emanuele) are second-class inns; *TROISSUISSES, Via Larga 16, R. 2, B. 1, L. and A. 1 fr.; PENSION SUISSE, commercial; FALCONE, well spoken of; ALBERGO FIRENZE, Via Principe Umberto, near the station; BORSA, Via Rebecchino 16; AQUILA, Via S. Margarita, moderate; LEONE, PASSEBELLA, BISSONE, REBECCHINO, and AGNELLO (Corso Vitt. Emanuele 4), all in the Italian style, with restaurants.

Restaurants (*Trattorie*, comp. Introd. V). *Cova, with garden, near the Scala, concerts on Sund. and Thursd.; Borsa, near the Scala; Accademia, near the latter; *Biffi, Gnocchi, in the Galleria Vittorio Emanuele (see below); *Rebecchino, near the Piazza del Duomo; Rinascimento, with garden, by the Porta Venezia; Milano, Via del Giardino. Isola Botta, outside the town, by the Triumphal Arch (p. 121), a favourite resort on holidays. Dinner-hour 3–7 p. m.

Cafés. In the *Giardino Pubblico* (p. 125); Europa; *Merlo (best ices), Corso Vitt. Emanuele; *Biffi, *Gnocchi, Cova (see above); Martini near the Scala; delle Colonne, Corso Venezia 1; Capello, Via Capello 14, etc. Déjeuner à la fourchette may be procured at most of the cafés; also Vienna (35 c.) and Chiavenna beer (30 c.). Ices (*sorbetto*) after 4 p. m. and *granita* (half-frozen) at an earlier hour are a specialty of the cafés. — Beer. *Birraria Viennese* and *Birraria Nazionale* opposite the cathedral; *Birraria della Scala*, adjoining the Scala; *Mazzola, in the l. outlet of the Galleria Vitt. Emanuele (approached from the cathedral), with a garden.

Baths, Corso Vittorio Emanuele 17, clean and not expensive; Via Pasquirolo 11, etc. — Swimming-Baths: *Bagno di Diana, outside the Porta Venezia; Bagno Nazionale, outside the Porta Ticinese.

Cabs ('*Broughams*'). Per drive by day or night 1 fr.; half-hour 1 fr., per hour 1½ fr.; each article of luggage 25 c.

Omnibuses from the Piazza del Duomo to the different gates 10 c., to the railway-station 25 c.; the most frequented are the '*Porta Ticinese*' and the '*Porta Garibaldi*' lines. These conveyances are often useful, as the pedestrian is apt to lose his way in the intricacies of the streets.

Railway to Camerlata (Como, R. 20), Arona (p. 147), Novara (Turin, R. 18), Genova (by Mortara, p. 151), Pavia (R. 26), Piacenza (Bologna, Ancona, R. 40), Venice (R. 27).

Diligence (*Impresa Merzario*, Via di S. Dalmazio 2, near the Scala) to Coire by the *Spügen* once daily in 25 hrs. (R.R. 20, 21, 5), by the *Bernardino* in 26½ hrs. (R.R. 23, 4, 6); to Lucerne by the *St. Gotthard* daily in 27½ hrs. (R.R. 20, 22, 4); to Sion by the *Simplon* daily in 29 hrs. (R.R. 25, 23, 3).

Post Office (Pl. 53), near the cathedral, at the back of the Palazzo Reale, Via Rastrelli 4919, open from 8 a. m. to 9 p. m. — **Telegraph Office** (Pl. 69), near the Borsa, Piazza dei Mercanti (Pl. 8).

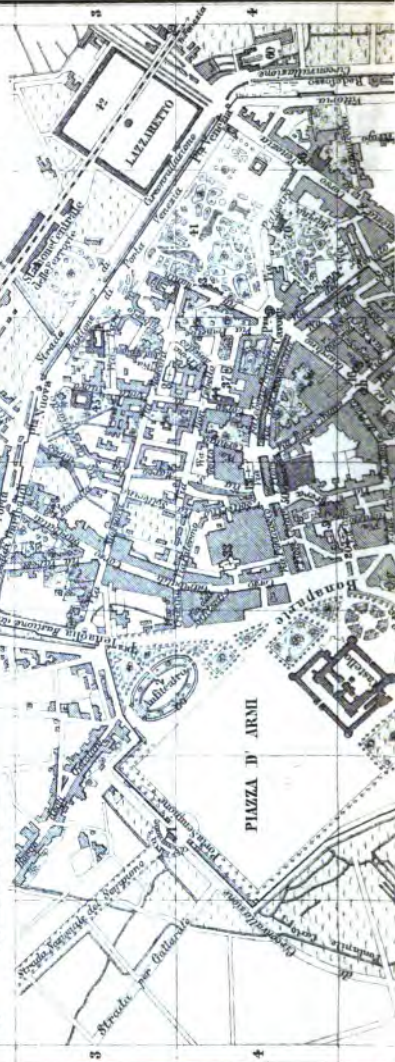
Theatres (comp. Introd. VI). *Teatro della Scala (Pl. 63); alla Canobbiana (Pl. 63), during the Carnival only, both with ballet; S. Radegonda (Pl. 66), operas, a second-class theatre; Carcano (Pl. 64); Teatro Reale (Pl. 65) generally operas. Performances at the Scala Theatre during the autumn and Carnival only; interior worthy of inspection (1 fr.). Theatres for the lower classes Fossati and Ciniselli, in the Piazza d'Armi.

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2	Arena	C 3										25	Sopra
3	Biblioteca Ambrosiana	D 6										26	S. Maurizio
4	Casa di Pava	E 3										27	S. Michele al Pignone
Chiese principali												28	S. Vito in fiesse
5	Cattedrale	E 6										29	S. Pietro in fiesse
6	S. Alessandro	D 6										30	S. Sordani
7	S. Ambrogio	B C 6										31	S. Stefano
8	S. Angelo	E 3										32	S. Sordani
9	S. Antonio	F 3										33	S. Sordani
10	S. Babila	F 3										34	S. Stefano
11	S. Calisto	F 3										35	S. Stefano
12	S. Carlo	F 3										36	S. Stefano
13	S. Eufemia	F 3										37	S. Stefano
14	S. Eustorgio	F 3										38	S. Stefano
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17	S. Giorgio	F 3										41	S. Stefano
18	S. Lorenzo	F 3										42	S. Stefano
19	S. Marco	F 3										43	S. Stefano
20	S. Maria del Carmine presso S. Celso delle Grazie dell'Invenuta	F 3										44	S. Stefano
21		F 3										45	S. Stefano
22		F 3										46	S. Stefano
23		F 3										47	S. Stefano

MILANO.





48. Palazzo Reale	F. 6	Alberghi.	F. 6
49. Palazzo Brera	E. 6	a. Hotel de la Ville	E. 6
50. Palazzo Sforza	D. 6	b. Grand Hotel Royal	E. 6
51. Palazzo Sforza	D. 6	c. Hotel Reichmann	E. 6
52. Palazzo Sforza	E. 6	d. Hotel Brera	E. 6
53. Palazzo Sforza	E. 6	e. Hotel de l'Europe	E. 6
54. Palazzo Sforza	E. 6	f. Hotel de l'Europe	E. 6
55. Palazzo Sforza	E. 6	g. Hotel de l'Europe	E. 6
56. Palazzo Sforza	E. 6	h. Hotel de l'Europe	E. 6
57. Palazzo Sforza	E. 6	i. Hotel de l'Europe	E. 6
58. Palazzo Sforza	E. 6	j. Hotel de l'Europe	E. 6
59. Palazzo Sforza	E. 6	k. Hotel de l'Europe	E. 6
60. Palazzo Sforza	E. 6	l. Hotel de l'Europe	E. 6
61. Palazzo Sforza	E. 6	m. Hotel de l'Europe	E. 6
62. Palazzo Sforza	E. 6	n. Hotel de l'Europe	E. 6
63. Palazzo Sforza	E. 6	o. Hotel de l'Europe	E. 6
64. Palazzo Sforza	E. 6	p. Hotel de l'Europe	E. 6
65. Palazzo Sforza	E. 6	q. Hotel de l'Europe	E. 6
66. Palazzo Sforza	E. 6	r. Hotel de l'Europe	E. 6
67. Palazzo Sforza	E. 6	s. Hotel de l'Europe	E. 6
68. Palazzo Sforza	E. 6	t. Hotel de l'Europe	E. 6
69. Palazzo Sforza	E. 6	u. Hotel de l'Europe	E. 6
70. Palazzo Sforza	E. 6	v. Hotel de l'Europe	E. 6
71. Palazzo Sforza	E. 6	w. Hotel de l'Europe	E. 6
72. Palazzo Sforza	E. 6	x. Hotel de l'Europe	E. 6
73. Palazzo Sforza	E. 6	y. Hotel de l'Europe	E. 6
74. Palazzo Sforza	E. 6	z. Hotel de l'Europe	E. 6
75. Palazzo Sforza	E. 6	aa. Hotel de l'Europe	E. 6
76. Palazzo Sforza	E. 6	ab. Hotel de l'Europe	E. 6
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80. Palazzo Sforza	E. 6	af. Hotel de l'Europe	E. 6
81. Palazzo Sforza	E. 6	ag. Hotel de l'Europe	E. 6
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83. Palazzo Sforza	E. 6	ai. Hotel de l'Europe	E. 6
84. Palazzo Sforza	E. 6	aj. Hotel de l'Europe	E. 6
85. Palazzo Sforza	E. 6	ak. Hotel de l'Europe	E. 6
86. Palazzo Sforza	E. 6	al. Hotel de l'Europe	E. 6
87. Palazzo Sforza	E. 6	am. Hotel de l'Europe	E. 6
88. Palazzo Sforza	E. 6	an. Hotel de l'Europe	E. 6
89. Palazzo Sforza	E. 6	ao. Hotel de l'Europe	E. 6
90. Palazzo Sforza	E. 6	ap. Hotel de l'Europe	E. 6
91. Palazzo Sforza	E. 6	aq. Hotel de l'Europe	E. 6
92. Palazzo Sforza	E. 6	ar. Hotel de l'Europe	E. 6
93. Palazzo Sforza	E. 6	as. Hotel de l'Europe	E. 6
94. Palazzo Sforza	E. 6	at. Hotel de l'Europe	E. 6
95. Palazzo Sforza	E. 6	au. Hotel de l'Europe	E. 6
96. Palazzo Sforza	E. 6	av. Hotel de l'Europe	E. 6
97. Palazzo Sforza	E. 6	aw. Hotel de l'Europe	E. 6
98. Palazzo Sforza	E. 6	ax. Hotel de l'Europe	E. 6
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Bankers. *Mylius*, Via Clerici 6; *Ulrich*, Via Bigli 21; *Weill-Schott*, Via Pietro Verri 7.

Shops. The best are in the Corso and the Galleria Vitt. Emanuele. **Booksellers:** *Sacchi* (formerly *Artaria*), Via S. Margherita; *Valentiner & Mues*, same street. **Silks:** *Manfredi & Zanardi*, Via Rastrelli, near the post-office. **Haberdashery:** *Martinelli & Landi*, Corso Vitt. Emanuele 28. **Marbles:** *Bianchi*, Via Rastrelli 12.

English Church Service, Vicolo San Giovanni della Conca 12.

PRINCIPAL ATTRACTIONS: Cathedral, ascend tower; Galleria Vittorio Emanuele; Brera (picture-gallery); Arco della Pace; S. Maria della Grazie and Leonardo da Vinci's Last Supper; S. Ambrogio, the oldest, and S. Alessandro, the most sumptuous of the churches; Piazza de' Mercanti; between 6 and 7 p. m. walk through Corso Vittorio Emanuele to and beyond the Porta Venezia.

Milan (390 ft.), 'surnamed *'la grande'*, the *Mediolanum* of the Romans, which was rebuilt after its total destruction in 1162 by the Emp. Frederick Barbarossa, is the capital of Lombardy and one of the wealthiest manufacturing towns in Italy, silk being one of the staple commodities. Population, exclusive of the garrison and the suburbs, 212,500. The circumference of the city is upwards of 9 M. It is situated on the small river *Olna*, which however is navigable and is connected by means of the *Naviglio Grande* (p. 113) with the Ticino and Lago Maggiore, by the *Naviglio di Pavia* (p. 152) with the Ticino and the Po, and by the *Naviglio della Martesana* with the Adda (p. 136), the Lake of Como, and the Po.

The favourable situation of Milan in the centre of Lombardy has always secured for it a high degree of prosperity. Under the Romans it was one of the largest cities in Italy, but owing to its repeated destruction hardly a trace of that period has been left. Its heroic struggles against the German emperors are well known. With the exception of S. Ambrogio and a few other churches, the city was totally destroyed in 1162 by the emperor Frederick Barbarossa, but in 1167 rebuilt by the allied cities of Cremona, Brescia, Bergamo, and Mantua. It was subsequently governed by the Visconti (1312—1447), then by the Sforza family (1447—1535). Under the supremacy of the latter it attained the zenith of its reputation as a patron of art, having been the residence of Bramante from 1476 to 1500 and of Leonardo da Vinci from 1494 to 1516. The most eminent of Leonardo's pupils who flourished here were Bernardino Luini, Cesare da Sesto, Giov. Ant. Beltraffio, Marco d'Oggionno, Andrea Salaino, and Gaudenzio Ferrari. Milan with the rest of Lombardy afterwards fell into the hands of the Spaniards, and in 1714 fell to Austria. In 1796 it became the capital of the 'Cisalpine Republic', and then (down to 1815) that of the kingdom of Italy. The bloody insurrection of 17th May, 1848 compelled the Austrians to evacuate the city, and after they regained possession of it their unpopularity gave rise to frequent disturbances. No town in Italy has undergone such marked improvement as Milan since the events of 1859.

The old part of the town, a portion of which consists of narrow and irregular streets, is enclosed by canals, beyond which suburbs (*borghi*), named after the different gates, have sprung up. Of the latter, eleven in number, the principal are the Porta Venezia at the extremity of the handsome new Corso Venezia, the prolongation of which, the Corso Vittorio Emanuele, the principal street of Milan, leads to the cathedral; the Porta Sempione (p. 121), and between these the Porta Garibaldi, erected in 1828, so named and furnished with an appropriate inscription in 1859.

The most celebrated of the eighty churches of Milan is the ****Cathedral** (*Cattedrale*, Pl. 5), dedicated '*Mariae Nascenti*', as the inscription on the façade announces, and as the gilded statue on the tower over the dome also indicates. It is regarded by the Milanese as the eighth wonder of the world, and is, next to St. Peter's at Rome and the cathedral at Seville, the largest church in Europe. The interior is 159 yds. in length, 61 yds. in breadth; nave 155 ft. in height, 17 yds. in breadth. The dome is 220 ft. in height, the tower 360 ft. above the pavement. The roof is adorned with 98 Gothic turrets, and the exterior with upwards of 2000 statues in marble. The structure was begun by *Enrico Gamodia* (Heinrich Arler of Gmünd) in 1386, one year after the cathedral of Prague had been completed by Peter Arler of Gmünd; the dome was begun in accordance with the design of *Francesco di Giorgio* in 1490; and the whole was finished in its principal parts at the close of the 15th century. In 1805 Napoleon caused the works to be resumed, and the tower over the dome to be added, and at the present day additions and repairs are constantly in progress.

The church is in the Gothic style and cruciform in shape, with double aisles, and a transept also flanked with aisles. It is supported by 52 pillars, each 12 ft. in diameter, the summits of which are adorned with canopied niches with statues instead of capitals. The pavement consists entirely of mosaic in marble of different colours. The vaulting is skilfully painted in imitation of perforated stone-work.

INTERIOR. By the principal inner portal are two huge monolith columns of granite from the quarries of Baveno (see p. 35). The band of brass in the pavement close to the entrance indicates the line of the meridian. **SOUTH AISLE:** Sarcophagus of Bishop Heribertus Antimianus (d. 1045), with crucifix. Gothic monument of Bishop Marcus Corellus. **SOUTH TRANSEPT (W. wall):** Monument of the brothers Giacomo and Gabriele de' Medici, erected by their brother Pope Pius IV. (1564), the three bronze statues by *Leone Leoni* (Aretius). Tickets for the roof (25 c.) are obtained near this monument. The altar of the Offering of Mary (E. wall of S. transept) is adorned with fine Reliefs by *Agostino Busti* (*Bambaja*); adjacent is the Statue of St. Bartholomew by *Marcus a Grate* (end of 16th cent.), anatomically remarkable, as the saint is represented slayed.

The door of the S. SACRISTY (r. in the choir) is remarkable for its richly sculptured Gothic decorations. (The **Treasury* here may be inspected, fee 1 fr.; among other valuables it contains lifelike statues in silver of S. Ambrogio and S. Carlo Borromeo, and the ring and staff of the latter). A little farther is the marble Monument of Cardinal Marino Carraccioli (d. 1538), by whom Emp. Charles V. was crowned at Aix-la-Chapelle in 1520. The stained glass in the three vast choir windows, comprising 360 representations of scriptural subjects, were executed by *Alois* and *Giov. Bertini* of Guastalla during the present century; most of them are copies from old pictures. Before the N. SACRISTY is reached, the Statue of Pius IV. is seen above, in a sitting posture, by *Angelo Siciliano*. The door of this sacristy is also adorned with fine sculptures in marble.

By the E. wall of the N. TRANSEPT is an altar with the Crucifixion in high relief, by *Ant. Prestinari*. In the centre of this transept, in front of the altar, is a valuable bronze **Candelabrum*, in the form of a tree,

executed in the 13th cent., and decorated with jewels, presented by Giov. Batt. Trivulzio in 1562.

NORTH AISLE: Altar-piece, painted in 1500 by *Fed. Baroccio*, representing S. Ambrogio releasing Emp. Theodosius from ecclesiastical penalties. Upon the adjoining altar of St. Joseph, the Nuptials of Mary, by *F. Zuccheri*. The following chapel contains the old wooden *Crucifix* which S. Carlo Borromeo, barefooted, bore in 1576 when engaged in his missions of mercy during the plague. Under the next window is a Monument, with a relief of the Virgin in the centre, by *Marchesi*; r. and l. the two SS. John by *Monti*. Not far from the N. side door is the *Font*, consisting of a sarcophagus of S. Dionysius, but appropriated to its present use by S. Carlo Borromeo. The canopy is by *Pellegrini*.

In front of the choir, beneath the dome, is the subterranean *Cappella S. Carlo Borromeo*, sumptuously decorated with gold and precious stones (open in summer 5—10, in winter 7—10 a. m.; at other times 1 fr.; for showing the relics of the saint 5 fr.).

The traveller should not omit to ascend to the **Roof* and *Tower* of the Cathedral. The stair ascends from the corner of the r. transept (ticket 25 c.; map of town and environs 1½ fr., more useful than the services of a commisssonnaire, ½ fr.). The visitor should mount at once to the highest gallery of the tower (by 194 steps inside and 300 outside the edifice), and after having surveyed the prospect descend and examine the details of the architecture of this vast marble structure. A watchman generally stationed at the top possesses a good telescope, through which the statues, especially the four by Canova, may be inspected. The cathedral is opened at 5 a. m. The earlier the ascent of the tower is undertaken, the greater is the probability of a fine view of the Alps.

VIEW. To the extreme l., S.W., Monte Viso, then Mont Cenis (p. 32); farther distant, between these two, the Superga (p. 77) near Turin; Mont Blanc, Great St. Bernard; Monte Rosa, the most conspicuous of all; l. of the last the prominent Matterhorn; then the Cima di Jazi, Strahlhorn, and Mischabel; N.W. the Monte Leone by the Simplon (p. 34); the Bernese Alps; N. the summits of the St. Gotthard (p. 39) and Splügen (p. 44), and E. in the distance the peak of the Ortler (p. 50). S. the Certosa of Pavia (p. 158) is visible, farther E. the towers and domes of Pavia itself, in the background the Apennines.

To the S., opposite the cathedral, is situated the *Palazzo Reale* (Pl. 48); on the N. side is the dog and bird market. Adjoining the Piazza del Duomo on the W. is the interesting *Piazza de' Mercanti*, the central point of the mediæval city, and formerly provided with five gates. In the centre of the piazza is the building which was formerly the *Palazzo della Ragione*, erected in 1228—33 by the podestà (or mayor) Tresseno, to whom an equestrian statue was erected on the S. side with the inscription, 'qui solium struxit, Catharos ut debuit ussit' (the Cathari were an heretical sect). The ground-floor is now the corn-exchange, above which is the Archivio Notarile. On the N. side of the piazza is the ancient *Palazzo della Città*, erected in the 16th century, with the exchange on the ground floor; on the S. side is the *Loggia degli Ossii*, erected in 1315, adjoining which is the telegraph office.

The **Piazza del Duomo** forms the modern centre of business at Milan. It was formerly confined between narrow lanes, but has recently been greatly extended by their removal. Farther improvements are contemplated, with a view to impart a more uniform appearance to the Piazza and render it a more worthy adjunct of the cathedral. The principal work which has been undertaken and completed since the emancipation of Milan from the Austrian yoke is the ***Galleria Vittorio Emanuele** (Pl. 40), connecting the Piazza del Duomo with the Scala. This is the most spacious and attractive structure of the kind in Europe. It was begun in March, 1865, by the architect *Mengoni*, and inaugurated in Sept., 1867, and is said to have cost 8 million fr. (320,000 l.). Length 320 yds., breadth 16 yds., height 94 ft. The form is that of a Latin cross, with an octagon in the centre, over which rises a cupola 180 ft. in height. The gallery contains handsome shops, and is lighted in the evening by 2000 gas-jets. The decorations are well-executed and bear testimony to the good taste of the Milanese.

It is adorned with 24 statues of celebrated Italians: at the entrance from the Piazza del Duomo, Arnold of Brescia and G. B. Vico; in the octagon r. Cavour, Emmanuel Philibert, Vittore Pisano, Gian Galeazzo Visconti; Romagnosi, Pier Capponi, Macchiavelli, Marco Polo; Raphael, Galileo, Dante, Michael Angelo; Volta, Lanzone, Giov. da Procida, Beccaria; at the r. lateral outlet Beno de' Gozzadini and Columbus, at the l. lateral outlet Ferruccio and Monti; at the entrance from the Scala, Savonarola and Ugo Foscolo. The frescoes of the upper part of the octagon represent the four quarters of the globe; on the entrance-arches are Science, Industry, Art, and Agriculture.

The **Piazza della Scala** is embellished with the ***Monument of Leonardo da Vinci** (1452—1519) by Magni, erected in 1872. The statue of the master in Carrara marble, over life-size, stands on a lofty pedestal, surrounded by Marco d'Oggionno, Cesare da Sesto, Salaino, and Beltraffio, four of his pupils, and adorned with copies of his principal works in relief. In the piazza, to the W. of the statue, is the **Teatro della Scala** (p. 114), to the E. is the large **Palazzo del Marino**, now **Municipio** (Pl. 52), erected in 1555 from designs by Galeazzo Alessi, with a massive façade and interesting court. Beyond it is the Jesuit church of **S. Fedele** (Pl. 15) in the Piazza of that name, erected by S. Carlo Borromeo in 1569 from designs by *Pellegrini*, containing a sumptuous high altar. The adjoining **Palazzo del Censo ed Archivio**, formerly the Jesuit college, contains part of the government archives, chiefly documents relating to the history of Milan.

We next proceed from the Piazza della Scala to the N. by the Via S. Giuseppe and Via di Brera to the Brera. In the Via del Monte di Pietà, the second side-street on the l., is the handsome new **Cassa di Risparmio**, or savings-bank, an imitation of the Palazzo Strozzi at Florence.

The ***Brera** (Pl. 50), or **Palazzo delle Scienze ed Arti**, open daily in summer 9—4, in winter 9—3, on Sundays 12—4 o'clock, for-

merly a *Jesuits' College*, contains the *Picture Gallery* and *Library of the Academy* (170,000 vols., about 1000 MSS.), and a collection of *Casts* from the antique. The court contains statues in marble of the political economist Count *Pietro Verri*, the architect *Marchese Luigi Cagnola* (d. 1833), *Tommaso Grossi*, the mathematicians *Gabrio Piola* and *Fra Bonaventura Cavalieri* (d. 1647), and of *Carlo Ottavio Castiglione*; in the centre of the court is a bronze statue of *Napoleon I.*, as a Roman emperor, with a long staff in his left hand and in his right a statue of *Victory*, by *Canova*, considered one of his finest works. By the staircase, to the l., the statue of the celebrated jurist *Beccaria* (d. 1794), who in his treatise '*dei delitti e delle pene*' was the first to call in question the justice of capital punishment; to the r., that of the satirist *Gius. Parini* (d. 1799), professor of rhetoric at the college of the Brera. On the wall of a back-staircase to the library is the *Marriage of Cana*, a fresco by *Calisto Piazza da Lodi*.

The **Picture Gallery (Pinacotēca)* in thirteen rooms, contains upwards of 400 oil paintings, and admirable frescoes which have been carefully detached from old monastery-walls. Each picture bears the name of the painter.

1st and 2nd ANTE-CHAMBERS: 1—70. Frescoes by *Luini*, *Ferrari*, *Bramantino*, and *Marco da Oggionno*; the finest by *Luini*, some of them approaching the genre style (Nos. 11, 62), scenes from the life of *Mary* (40, 41, 51, *67), **Madonna* with *St. Anthony* and *St. Barbara* (45), *Angels* (13, 43, 47, 52, 66), and *St. Catharine* borne by angels (60); *Gaudenzio Ferrari*, Adoration of the *Magi* (24). — Room I: 75. *Titian*, *St. Jerome*; 79. *Palma Vecchio* (?), *Crucifixion* and four saints, a picture in three sections; 81. *Van Dyck*, *Madonna* and *St. Anthony* of *Padua*; 91. *Rubens*, The sacrament; 96. *Paris Bordone*, Baptism of *Christ*; 115. *Tintoretto*, *Pietà*. — Room II.: (on the l.) 120. *Giacomo Francia*, *Madonna* in the clouds and saints (1544); 124—126. *Paolo Veronese*, Adoration of the *Magi*; 142. *Girolamo Savoldo*, *Madonna* and four saints; 144. *Paolo Veronese*, 88. *Cornelius*, *Antonius Abbas*, *Cyprian*, and a monk with a page. — Room III.: 149. *Carlo Crivelli*, *Madonna* and four saints; *155. *Gentile Bellini*, Preaching of *St. Mark* at *Alexandria*; 161. *Bartolommeo Montagna*, *Madonna* enthroned, angels playing on instruments, and four saints (1499); 167. *Timoteo della Vite*, Annunciation and two saints; *171. *Andrea Mantegna*, Picture in twelve sections; 176. *Giovanni Sanzio* (father of *Raphael*), Annunciation; 187. *Antonio* and *Giovanni da Murano*, Altar-piece in sixteen sections; 187. *Paolo Veronese*, *Christ* in the house of the *Pharisee*; 188. *Martino da Udine*, *St. Ursula* and her virgin attendants (1507); 190. *Garofalo*, The *Maries* at the *Cross*; 195. *Giotto*, *Madonna* and child (from *S. Maria degli Angeli* at *Bologna*, p. 257). — Room IV.: 213. After *Correggio*, *Madonna* and Child, with two saints; 223. *Giovanni Bellini*, *Pietà*; 237. *Vittore Carpaccio*, *St. Stephen* and the scribes (1514); 240. *Hobbema* (?), Landscape; 245. *Jan Breughel*, Genre-picture. — Room V.: 261. *Liberale da Verona*, *St. Sebastian*. — Room VI.: 290. *Oliva da Conegliano*, *John the Baptist*, *St. Peter*, and *St. Paul*; 295, 296. *Giov. Bellini* (?), *Madonnas*; 299. *Francesco Albani*, *Cupids* dancing; 316. *Garofalo*, *Madonna*; 315. *Giov. Bellini*, *Madonna* (1516). — Room VII.: 318. '*Il bersaglio de' dei*' (shooting-match of the gods), a sketch attributed to *Raphael*, but apparently marked as a work of *Michael Angelo* by *Raphael's* own hand; 322. *Guercino*, *Abraham* and *Hagar*; 325. *Solario*, Portrait; *329. *Velasquez*, Monk asleep; 332. *Bern. Luini*, *Madonna*; 331. *Leonardo da Vinci*, Study for the head of *Christ* in the *Last Supper*; 333. *Rembrandt*, Portrait of a lady; **337. *Raphael's* far-famed *Sposalizio*, or the *Nuptials* of the *Virgin*, an early

work of the master, with a considerable resemblance to Perugino's *Spasalizio* which is now at Caën. — Room VIII.: 346. *Francesco Francia*, Annunciation; 364. *Civetta* (properly *Bles*), Nativity, Adoration, Flight into Egypt; 363. *Andrea Mantegna*, Pieta, 'a tempera' on canvas; 366. *Guido Reni*, Peter and Paul. — Room IX.: 366. *Bonifazio*, Finding of Moses; 371, 373, 374. *Lorenzo Lotto*, Portraits; 384. *Sassoferrato*, Madonna and Child; *388. *Van Dyck*, Portrait of a lady. — Room X.: 391. *Gaspard Poussin*, John the Baptist in the forest; 398. *Pietro da Cortona*, Madonna enthroned, with four saints; 432. *Bonifazio*, Christ at Emmaus; 446. *Salvator Rosa*, Forest scene with the dead body of Peter the Hermit. — Room XI. (copying-room): 421. *Marco d'Oggionno*, Fall of Lucifer; 452. *Gaud. Ferrari*, Martyrdom of St. Catharine; 461. *Cerano-Crespi*, Presentation in the Temple; 465. *Cesare da Sesto*, Holy Family; 479. *Enea Salmaggio*, surnamed *Talpino*, Madonna and saints; 494. *Ambrogio Borgognone*, Assumption and Coronation of Mary. To the left, farther on, are several rooms containing modern pictures, sketches of academicians, casts from the antique, Renaissance and modern sculptures. (An annual exhibition of art takes place in these rooms, generally in September.) — Room XIV.: 564. *Paolo Veronese* (?), Sacrament. — Room XIX.: 1297. *Canova*, Vestal Virgin; **Thorvaldsen*, Monument of Andrea Appiani, Three Graces, and Cupid. — Room XXIII. (the last) contains two copies of *Leonardo da Vinci's* Last Supper, that 'al fresco' by *Marco d'Oggionno* being the best. — Returning hence to the ante-chamber, the visitor enters the *GALLERIA OGGIONI* to the r: 813. *Luini*, Holy Family; 2762. *Crivelli*, Coronation of Mary (1493); 797. *Guido Reni*, St. Jerome.

The *Museo Archeologico* on the ground-floor (admission daily 10—3, 50 c.; Sundays 2—4, gratis; entrance in the small Piazza di Brera, or through a passage to the r. on the ground-floor) contains a small collection, imperfectly arranged, of antique, mediæval, and Renaissance sculptures and ancient frescoes, chiefly found at Milan, or collected from churches now destroyed. *First Room*. Wall of the door (r.): I. Tomb-relief (Greek workmanship); adjoining it a Renaissance putto between inscriptions and sculptures. Window-wall: Mediæval sculpture from the tympanum of a church; Gothic bell of 1352. Next wall: Roman and mediæval architectural fragments, ancient *head in terracotta. Fourth wall: Portions of the monument of Gaston de Foix (who fell at the battle of Ravenna in 1512), from the monastery of S. Marta, the most important being (E.) a recumbent figure of the hero by Agost. Busti, surnamed *Bambaja* (1517). D. Monument of Lancino Carzio (d. 1513) from S. Marius, by the same master. F. Marble coping of a door from the Casa Medici, attributed to Michelozzi. In the corner, C. Monument of Bishop Bagareto by *Bambaja*. — By the pillars to the r., and between them: Ancient Roman sarcophagus; T. Roman cippus. Last pillar: *fragment of a cippus, a youth leaning on a staff (Greek). By the pillars on the l., and between them: Head of Zeus (nose modern). H. Torso of Venus with the dolphin. B. Monument of Regina della Scala, wife of Bernabò Visconti. In the centre; A. Large monument of Bernabò Visconti (d. 1385), from S. Giovanni in Conca, erected during his lifetime (1354), resting on twelve columns, and richly gilded; on the sarcophagus are reliefs, in front the four evangelists, at the back the coronation of Mary; at the sides the Crucifixion and Entombment; above, the equestrian statue of the deceased. — *Second Room*. On the r. suits of armour and bronze implements from the graves of Gauls discovered near Sestri Calende in 1867; in the cabinets, relics from tombs excavated in the Nuovo Giardino Pubblico, terracottas, crystal, majolicas, etc.; also vases and Assyrian antiquities. On the walls are nine ancient frescoes, one of them in the style of Giotto.

A little to the W., in the Piazza del Carmine, is the Gothic church of *S. Maria del Carmine* (Pl. 20) of the 15th cent., now modernised, containing a Madonna in fresco by *Luini*.

At the N.W. angle of the city lies the spacious *Piazza d'Armi*, or esplanade, with the *Castello*, once the seat of the Visconti and

the Sforzas, and now a barrack. The corner-towers and part of the walls connecting them on the S.W. side are the sole remains of the original building. The adjoining *Arena*, a kind of circus for races, etc., constructed under Napoleon I., can accommodate 30,000 spectators (closed, fee $\frac{1}{2}$ fr.).

Opposite the castle, on the N.W. side of the Piazza d'Armi, is the **Arco della Pace* (Pl. 1), or *Arco di Sempione*, a triumphal arch in the Roman style, begun in 1804 by Napoleon as a termination to the Simplon route, and completed by the Emp. Francis in 1830, the dedication and decorations having been altered (ascended by 107 steps). The inscriptions in honour of the Emp. Francis have been replaced by others commemorating the emancipation of Italy in 1859. This lofty gateway, with three passages, erected entirely of white marble by *Cagnola* (p. 119), is adorned with numerous reliefs and statues.

On the platform is the goddess of Peace in a chariot with six horses, at the four corners Victories on horseback. Side towards the town: on the r. and l. of the inscription, the river-gods of the Po and Ticino. On the l. under the cornice, the entrance of Emp. Francis into Milan in 1825, above it the battle of Kulm, below it the surrender of Dresden. On the r. the foundation of the Lombard and Venetian kingdom, above it the passage of the Rhine, below it the taking of Lyons, all by *Pompeo Marchesi*. Beneath the great arch the foundation of the 'Holy Alliance' in two reliefs. On the W. side the battle of Arcis-sur-Aube, E. the victory of Lyons, by *Marchesi*. Side towards the country: river-gods of the Tagliamento and Adige, by *Marchesi*. Under the cornice on the l. the Congress of Vienna, institution of the order of the Iron Crown, taking of Paris; r. Peace of Paris, entry of the Allies into Paris, entry of General Neipperg into Milan 1814.

Returning from the triumphal arch, either across the esplanade, or by the Strada di Circonvallazione, a kind of boulevard planted with trees, to the *Porta Magenta* (formerly Vercellina), we reach the Corso Magenta, in which is situated the church of

**S. Maria delle Grazie* (Pl. 22), an abbey-church of the 15th cent., of which the choir, transept, and dome were erected by *Bramante* in the early Renaissance style, partly in stone, and partly in brick, with curious enrichments in terracotta.

The 4th chapel on the r. contains frescoes by *Gaudenzio Ferrari* (on the r. the Crucifixion, on the l. Christ crowned with thorns, Christ scourged), executed in 1542, his last works, and an altar-piece (Descent from the Cross) by *Caravaggio*. In the 6th chapel frescoes by *Fiamingo*. To the r. on the organ above, a Madonna by *Luini*. In the sacristy two frescoes by *Luini*. St. John, altar-piece by *Oggionno*; good paintings on the cabinets.

In the S.E. angle of the small piazza to the N. of this church is the entrance to the refectory of the suppressed monastery of *Sta. Maria delle Grazie* (now a cavalry-barrack), containing the celebrated ***Last Supper* of *Leonardo da Vinci* (the 'custode del cenacolo' is generally in the refectory). The picture is unfortunately in bad preservation, chiefly from having been painted on the wall in oils. A fresco by *Donato Montorfano* (Crucifixion) of 1495, opposite the Last Supper, is in much better condition.

In the Corso Magenta farther on, to the l., is the *Palazzo of the Duca Litta* (Pl. 55), whose picture-gallery was sold in 1866. On the r., opposite to it, is the small church of .

S. Maurizio (Pl. 27), or *Monastero Maggiore*, erected by *Giovanni Dolcebrone*, a pupil of Bramante, containing *frescoes by *Luini*, the best of which are near the high altar.

The Via S. Agnese leads hence to the S. E. to the *Piazza S. Ambrogio*, in which is situated the church of

***S. Ambrogio** (Pl. 7), founded by St. Ambrose in the 4th cent. on the ruins of a temple of Bacchus, and dating in its present Romanesque form, with its peculiar galleries, from the 12th century. In front of the church is a fine atrium of the 9th cent., surrounded by arcades with ancient tombstones, inscriptions, and half-obliterated frescoes of the 12th cent., and earlier. The gates of this church are said to be those which St. Ambrose closed against the Emp. Theodosius after the cruel massacre of Thessalonica; there is a portrait of the saint on the l. side of the principal entrance. The Lombard kings and German emperors formerly caused themselves to be crowned here with the iron crown, which since the time of Frederick Barbarossa has been preserved at Monza (p. 126). Mass is celebrated here on Sundays between 10 and 11 o'clock, accompanied by the old 'Ambrosian' music.

INTERIOR. On the r. and l. of the side entrance on the r.: frescoes by *Gaudenzio Ferrari*, representing the Bearing of the Cross, the three *Maries*, and the Descent from the Cross. 2nd Chapel on the r. (Cappella delle Dame): a kneeling *statue of St. Marcellina, by *Pacetti*. 5th Chapel on the r.: Legend of St. George, *frescoes by *Bernardino Lanini*. In the entrance to the sacristy is the Cappella S. Satiro with mosaics of the 5th century. 6th Chapel: Madonna with St. John and Jerome, by *Luini*. Beneath the pulpit is an early Christian sarcophagus of the 6th cent., said to be that of Stilicho. The canopy over the high altar, which is adorned with reliefs of the 8th cent., formerly painted, is borne by four columns of porphyry. The high altar still retains its original decoration intact, consisting of reliefs on silver and gold ground (in front), enriched with enamel and gems, executed in the Carolingian period by Volfoinus, a German (covered, shown only on payment of 3 fr.). In front of the high altar is the tombstone of Emp. Lewis II. (d. 875). The choir contains an ancient episcopal throne. By the high altar is an **Ecce Homo*, in fresco by *Luini*, under glass. In the Tribuna *mosaics of the 9th cent., earlier than those of St. Mark's at Venice: Christ in the centre, at the sides the history of St. Ambrose. — At the entrance to the crypt Christ among the scribes, a fresco by *Borgognone*. The modernised crypt contains the tombs of SS. Ambrose, Protasius, and Gervasius. The brazen serpent on a column in the nave is said to be that raised by Moses in the wilderness.

***S. Lorenzo** (Pl. 18; entrance in the Corsodi Porta Ticinese, in the colonnade mentioned below) is the most ancient church in Milan. Although it is uncertain whether the handsome interior once formed the principal hall of the *thermae* or of a palace of Maximian (4th cent.), or belonged to a very ancient Christian place of worship, like S. Vitale at Ravenna (p. 263), and although it was subsequently altered at least three times (the last time by

Martino Bassi), it is still an object of great interest to architects. It is octagonal in form and covered with a dome. On the four principal sides are large semicircular apses in two storeys, each borne by four columns alternately octagonal and round, and the whole structure is simple and dignified. At the back of the high altar is the *Cappella S. Ippolito* containing the tomb of Maria Visconti. To the r. of the church is the *Chapel of St. Aquilinus*, containing mosaics of the 6th and 7th cent. representing Christ and the apostles, and the revelation to the shepherds, and an ancient Christian sarcophagus supposed to be that of the founder, the Gothic king Ataulph (d. 416). The entrance to the chapel is adorned with an antique marble coping. The extensive **Colonnade* (Pl. 57) of 16 Corinthian columns, now standing detached in the same street, also belonged to the same ancient structure.

By the *Porta Ticinese*, farther S., rises the ancient church of **S. Eustorgio** (Pl. 14), founded in the 4th cent., re-erected in the Gothic style by *Tosano Lombardo* in the 13th cent., and restored in the bad taste of the 17th cent. by *Richini*. The 'bones of the Magi', to whom the church is dedicated, were formerly deposited here, but were removed to Cologne after the conquest of Milan by Frederick Barbarossa in 1162. At the back of the choir is a chapel in the best Renaissance style by *Michelozzo* (after 1462), containing the tomb of St. Peter the Martyr by *G. Balducci* of Siena.

S. Maria di S. Celso (Pl. 21), near the *Porta Lodovica*, possesses a handsome atrium attributed to *Bramante* and a façade of which the upper part was constructed by *Galeazzo Alessi*. On the r. and l. of the portal are Adam and Eve by *Stoldo Lorenzi*. In the interior is a picture by *Paris Bordone*, St. Jerome adoring the Child (2nd altar on the r.); *Gaudenzio Ferrari*, Baptism of Christ (behind the high altar); *Borgognone*, Madonna adoring the Child, surrounded by John the Baptist, St. Rochus, and the donors of the picture (1st chapel l.); above it, *Sassoferrato*, Madonna. The 2nd chapel on the l. contains a sarcophagus with the relics of St. Celsus. Adjacent to this church is *S. Celso*, a Romanesque edifice, partially removed in 1826.

The *Corso S. Celso* leads back from this point to the interior of the city. To the r. in the *Piazza S. Eufemia* is the church of that name (Pl. 13), dating from the 5th cent., but entirely modernised in the 17th, with an Ionic colonnade. Farther towards the N. is situated

S. Alessandro (Pl. 6), erected in 1602, the most sumptuously decorated church in Milan, but destitute of works of art. High altar adorned with precious stones.

We return by the *Via Lupetta* and the *Via di Torino* to the *Piazza del Duomo*. To the r. in the new *Via Carlo Alberto* is the small church of *S. Satiro* (Pl. 31), founded in 829, and re-erected by *Bramante* and his pupil *Suardi* in the 15th cent.; the octagonal

*Sacristy contains a handsome frieze halfway up the wall, with a gallery above it, and niches by Bramante below.

The celebrated ***Biblioteca Ambrosiana** (Pl. 3), open 10—3 o'clock (fee 1 fr.; picture-gallery, or *Pinacoteca*, open to the public on Wed., 10—2½, but a fee expected, entrance from the reading-room to the r. in the court), contains 60,000 vols. and 15,000 MSS. and palimpsests, or *codices rescripti*, some of them very valuable. The library was founded in 1609 by the archbishop Cardinal Fred. Borromeo, to whom a statue was erected in front of the building in 1865.

Codice Atlantico, i. e. original drawings and MSS. of *Leonardo da Vinci*; Virgil with marginal notes by *Petrarch*; a number of miniatures; letters of S. Carlo Borromeo, Tasso, Galileo, Liguori, etc. Then, Christ crowned with thorns, al fresco, *Bernardino Luini*; Cupid in marble, *R. Schadow*; several reliefs and bust of Byron by *Thorvaldsen*; mosaics, coins, old woodcuts, and drawings by celebrated masters. — *First Floor*. First door on the left: Cabinet of bronzes, containing busts of Canova and Thorvaldsen, by the masters themselves, and pictures of no great value: 16. *Rafael Mengs*, Pope Clement XIII.; without number, *Marco Basaiti*, The risen Christ; 60. *Carlo Dolce*, John the Baptist; Adoration of the Magi, attributed to *Luca d'Olanda (Lucas of Leyden)*; models of Trajan's column and the obelisks at Rome. — Second door to the left: entrance to the PINACOTECA: 1st Room, nothing noteworthy. 2nd Room: without number, *Annibale Caracci*, a colossal Mary from the Assunta of Correggio; 80. *Ambrogio Borgognone*, Madonna enthroned and saints; without number, a small picture groundlessly attributed to *Raphael*; 82. *Fil. Mazzola*, Annunciation; without number, *Dosso Dossi*, Washing of the feet; 96. *Lower Rhinish Master*, Madonna. The door to the left leads to the 3rd room of the drawings: immediately to the l., *pen-and-ink sketches by *A. Dürer* (Samson and the Philistines, 1510; Coronation of Mary). By the window: *A. Mantegna*, Triumph of Cæsar. In the 5th frame, sketches by *Leonardo da Vinci*, the finest the *female head at the top to the left. Opposite wall: drawings by and after *Michael Angelo* (a frame with drawings for the Sistine Chapel). 4th wall, above: part of *Raphael's* cartoon of the Battle of Constantine, unfortunately half obliterated. 4th Room: Copy of *Leonardo da Vinci's* Last Supper by *Andrea Banchi*; 137. *Bernardino Luini*, portrait-head; without number, **Raphael*, Cartoon of the 'School of Athens'; 170. *Titian*, Adoration of the Shepherds (the other *Titians* are probably copies); 165. Holy Family with the young Tobias, attributed to *Giorgione*, but probably by *Girolamo Romanino*; between the windows, drawings by *Raphael*; *152. *Leonardo da Vinci*, Portrait of Isabella of Arragon; 153. Portrait of her husband Galeazzo Sforza, also attributed to *Leonardo*; *Andrea Salaino*, John the Baptist. The 5th Room (to the r. of the 2nd) contains nothing worthy of mention. — In the court are Roman inscriptions; stained glass by *Giov. Bertini* (p. 116); adjoining the porter's lodge, the Mocking of Christ, a fresco by *Bern. Luini*.

To the S. in the Piazza del Duomo, opposite the cathedral, is the *Palazzo Reale* (formerly *Ducale*, Pl. 48), containing handsomely decorated apartments in the baroque style. Adjacent is the spacious *Archiepiscopal Palace (Arcivescovado, Pl. 49)*, with a handsome court with double rows of columns, by *Pellegrini* (1565). The *Piazza Fontana*, which adjoins the Piazza del Duomo on the E. is embellished with a fountain in red granite. Beyond it, in front of the *Palazzo di Giustizia*, is the statue of *Beccaria*, the celebrated jurist (d. 1794).

The Via Brolo leads hence to the S. to the *Piazza S. Stefano*, with the simple Renaissance church of that name (Pl. 34). The Via dell' Ospitale leads to the E. to the Corso di Porta Romana.

The **Ospedale Maggiore* (Pl. 46), a vast and remarkably fine Gothic brick structure, begun in 1457 by *Antonio Filareti* of Florence, contains no fewer than nine courts. The extensive principal court, surrounded by arcades, is by *Richini*; the court to the r. of it is ascribed to *Bramante*. The edifice is entirely covered externally with terracotta, in a style frequently observed in other Milanese buildings.

On the N. E. side of the cathedral begins the broad *Corso Vittorio Emanuele*, the principal business street in Milan, containing the best shops. On the l. side is situated the church of

S. Carlo Borromeo (Pl. 12), a rotunda in the style of the Pantheon at Rome, 156 ft. in height, consecrated in 1847. It contains two groups in marble by *Marchesi*, and modern stained glass by *Jose Bertini* (the finest on the r. of the entrance: *S. Carlo Borromeo* visiting persons sick of the plague).

The adjacent *Galleria de Cristoforis*, now occupied with shops, was designed by *Pizzala* and erected in 1830—32.

To the r., farther on, at the corner of the Via Monforte, is the small church of *S. Babila* (Pl. 10), which is supposed to occupy the site of an ancient temple of the sun. In the Via Monforte is situated the *Palazzo di Prefettura* (Pl. 54), with a modern façade, to the S. of which, in the Via del Conservatorio, is the church of *S. Maria della Passione* (Pl. 24) of the 15th cent., with a spacious dome by *Crist. Solari*, surnamed *Il Gobbo* (1530), and paintings by *B. Luini*, *Gaud. Ferrari*, etc. The *Conservatoire of Music* occupies the old monastery buildings.

The Corso Vittorio Emanuele is prolonged to the Porta Venezia by the *Corso di Porta Venezia*. On the r., beyond the canal, is the *Archiepiscopal Seminary* (Pl. 61) with a fine court by *Gius. Meda* (16th cent.), with double colonnades, the lower Doric, the upper Ionic. Then, on the l. (Nos. 59—61), the *Pal. Ciani* (Pl. 54), completed in 1861, with rich ornamentation in terracotta. Opposite is the *Pal. Saporiti* (Pl. 56), another modern building, with Ionic columns, reliefs by *Marchesi*, etc.

The **Giardini Pubblici*, between the Porta Venezia and the Porta Nuova, pleasant grounds which have been recently much extended, containing fine avenues and several sheets of water, are the favourite promenade of the Milanese, especially on Sunday afternoons. The broad chestnut avenue on the N. side, extending between these two gates, and planted on the old ramparts (bastione), is a fashionable drive towards sunset. A broad flight of steps ascends to the older part of the gardens, opened in 1785, in the centre of which is a square building containing a large and handsome saloon used for concerts and balls. The *New Giardino Pubblico*

between the *Via Palestro*, *Via Manin*, and the above mentioned bastions, opened in 1861, contains a small zoological garden, and is adorned with a statue of the Milanese poet *Carlo Porta* and an *Italia* by Puttinati. In the *Piazza Cavour*, outside the S.W. entrance, rises a bronze statue of *Cavour* on a lofty pedestal of granite. *Olio* is represented in front registering his name in her tablets. The *Villa Reale*, a plain modern building in the *Via Palestro*, is the property of the crown-prince of Italy.

In the *Via Manin*, to the W., is the *Museo Civico* (Pl. 43) (admission on Tues., Wed., and Sat. 11—3 o'clock, $\frac{1}{2}$ fr.; on Thurs. gratis), containing natural history collections: on the 1st floor palæontology and ethnography (also a phrenological collection of skulls); on the 2nd floor zoology, comprising one of the finest collections of reptiles in Europe, founded by the director Jan (d. 1866). At the entrance are busts of *Jan* and *Cristoforis*, former directors.

The extensive new *Cemetery* (*Cimitero Monumentale*), outside the *Porta Garibaldi*, already contains several handsome monuments.

20. From Milan to Como. The Brianza.

RAILWAY from Milan to (28 M.) Camerlata in $1\frac{1}{2}$ hr.; fares 5 fr. 45, 4 fr., 2 fr. 85 c.; omnibus thence in 20 (in the reverse direction 35) min. to *Como* and the steamboats, 50 c. Through-tickets to *Como*, *Tremezina*, *Cadenabbia*, *Bellagio*, *Menaggio*, and *Colico* are issued at the railway-station at Milan.

The railway traverses a fertile plain, luxuriantly clothed with vineyards, mulberry-plantations, and fields of maize, and intersected by innumerable canals and cuttings for purposes of irrigation. First stat. *Sesto*.

(8 M.) **Monza** (**Palazzo Reale*; *Angelo*; *Falcone*; **Albergo del Castello*) is a town with 15,587 inhab. Leaving the station and following the *Corso d'Italia* to the r., we reach the *Cathedral*, the chief object of interest. It was erected in the 14th cent. in the Lombard Gothic style on the site of a church founded in 595 by the Lombard queen *Theodolinda*, and contains double aisles and transept, flanked with chapels on both sides.

INTERIOR. In the N. aisle the sarcophagus of Queen *Theodolinda*; in the E. transept reliefs of the 13th cent., supposed to represent the coronation of Emp. *Otho III.*, or that of *Henry III.* — In a casket forming the centre of a richly decorated cross over the altar, r. of the choir, is preserved the celebrated *Iron Crown*, with which 34 Lombard kings were crowned. This venerable relic was last employed at the coronation of the Emp. *Charles V.*, of *Napoleon* in 1806, and of Emp. *Ferdinand I.* in 1838. It consists of a broad hoop of gold adorned with precious stones, round the interior of which is a thin strip of iron, said to have been made from a nail of the true Cross brought by the empress *Helena* from *Palestine*. In 1869 it was carried off by the Austrians, but after the peace of 1866 was restored to its former repository. — The TREASURY contains several objects of historical interest: a hen with seven chickens in gold, representing Lombardy and its seven provinces, executed by order of Queen *Theodolinda*; the queen's crown, fan, and comb; two silver loaves, presented by *Napoleon I.* after his coronation; the cross which was placed

on the breast of the Lombard kings at the moment of their coronation; goblet of Berengarius; diptychs (ivory tablets with reliefs), etc.; then, in a cabinet outside the treasury, the mummy of one of the Visconti, who died in 1413. The treasury is shown for a fee of 1 fr. for 1—2 pers.; it also contains a model of the iron crown.

The *Broletto*, or town-hall, of the 13th cent., with round arched windows and tower, is believed to be part of a palace of the Emp. Frederick I. and the Lombard kings. The royal *Summer Palace* near Monza is a large building with an extensive and beautiful park, traversed by the Lambro. The church of the *Madonna di Tirāno* contains frescoes by Luini, Gaudenzio Ferrari, and Cesare da Sesto.

FROM MONZA TO LECCO omnibus twice daily. (14 M.) *Carsaniga*; the beautiful hills of the Brianza to the l. (see below) are studded with country-residences of the wealthy Milanese. A bridge constructed in the 14th cent. (see p. 136) crosses the Adda at its efflux from the Lake of Lecco. (14 M.) *Lecco*, see p. 136.

The hilly tract which comes in view farther on, to the r. of the railway, is the fertile Brianza (see below), with its numerous country-residences. The train passes through several tunnels and reaches stat. *Desio*, then *Seregno*, a town with 5000 inhab.

TO BELLAGGIO THROUGH THE BRIANZA, a route strongly recommended to pedestrians, especially if they have seen the Lake of Como from the steamboat only. *Seregno* is a convenient starting-point, from which it is advisable to drive to *Canzo* (see below), a distance of 16 M., and proceed thence on foot. At the station of *Seregno* carriages are generally in waiting to convey passengers to *Canzo*, fare 5—7 fr., but exorbitant demands are frequently made. An omnibus (3 fr.) runs in the morning daily, except Sundays, from *Canzo* to *Seregno*, returning in the evening; travellers by this conveyance must therefore pass the night at *Canzo*, and will thus be enabled to start early next morning. The route from *Canzo* to *Bellaggio* is by a carriage-road, but the country being very hilly, walking is pleasanter than driving and almost as expeditious.

The road from *Seregno* to *Canzo* intersects the W. side of the *Brianza*, an undulating, grassy, partially wooded, and extremely fertile tract, 12 M. in length, 6 M. in breadth, extending between the *Lambro* and the *Adda*, and stretching N.E. to the vicinity of *Lecco* (p. 136). At *Inverigo*, about one-third of the way, rises the **Rotunda*, a handsome and conspicuous country-seat with small park and admirably kept garden, the property of the Marchese Cagnola, situated on an eminence in the midst of vines, mulberry, and other fruit-trees, and commanding an extensive prospect.

Where this road crosses that from *Lecco* to *Como*, near *Erba* (p. 129), several small lakes are situated, W. the *Lago d'Alserio*, E. the *Lago di Pusiano*. The road now enters a more mountainous district, and the scenery becomes more attractive. *Castino*, possessing considerable silk-factories (*filatoie*), rises picturesquely on the slope of the hill. The road follows the course of the small river *Lambro*.

Canzo (**Croce di Malta*, the first house on the l.; a pleasant liqueur, called *Vespetro*, is manufactured at *Canzo*), almost contiguous to *Asso*, 1¼ M. beyond. At the entrance of *Asso* is a large silk-manufactory (*Casa Versa*).

The road now gradually ascends for a considerable distance in the picturesque valley of the *Lambro*, the *Vall' Assina*, the slopes of which are well wooded; it passes through several villages, (2¼ M.) *Lasnigo*, (2¼ M.) *Barni*, and *Magreglio*, where the ascent becomes more rapid; first view of both arms of the Lake of Como from the eminence near the (1¼ M.) *Chapel*.

Delightful *survey of the entire W. arm to *Lecco* and far beyond, from the rear of the first church of (1¼ M.) *Givenna*, with its graceful

tower. The road now runs for $2\frac{1}{4}$ M. along the shady brow of the mountain which extends into the lake at Bellaggio; beyond the chapel the following striking views are obtained: the W. arm of the lake (of Como), the Tremezzina with the Villa Carlotta and Cadenabbia (p. 132), the E. arm (Lake of Lecco), a large portion of the road of the E. shore, the entire lake from the promontory of Bellaggio to Domaso (p. 136), and the rising ground with the Serbelloni park (p. 133).

The road winds downwards for about 3 M., passing the *Villa Giulia* (p. 134) on the r., and $\frac{1}{2}$ M. before Bellaggio is reached, the churchyard of that place, containing the monument of the painter *Carlo Bellosio*, several of whose pictures are to be seen at Bellaggio. From Civenna to the hotels at Bellaggio on the lake (p. 132) 2 hrs. walk.

A longer route, which will reward the pedestrian, is by the *Monte S. Primo* (5586 ft.). Ascent from Canzo with guide in 4–5 hrs., descent to Bellaggio $2\frac{1}{2}$ hrs. Magnificent panorama from the summit, comprising the Brianza as far as Milan, the Lago Maggiore, Lago di Varese, the Lake of Como to the N. as far as the Alps from Monte Rosa to the Splügen.

Farther on, beyond stat. *Seregno*, the long, indented *Monte Resegone* rises on the r. Stations *Camnago*, *Cuccigato*. Above *Camerlata* (*Caffè della Stazione ed Albergo*; a good *trattoria*, opposite the post-office, near the station) rises the lofty old tower of the *Castello Baradello*, which was occasionally occupied by Frederick Barbarossa. The harbour of Como is 2 M. from the station at Camerlata; omnibus thither in 20 min. (50 c.).

DILIGENCE from Camerlata to Varese (p. 136) on the arrival of the trains from Milan; on the arrival of the first train, also to Laveno (p. 144) on the Lago Maggiore, in 5 hrs. From the Corona (see below) omnibus (2 fr. 10 c.) to Capolago (p. 138) in connection with the steamboat to Lugano. In the morning and evening, Swiss diligence (from the station at Camerlata) to Lugano (p. 138) in $3\frac{1}{2}$ hrs., Bellinzona (p. 40) in $7\frac{1}{2}$ hrs., Lucerne (over the St. Gotthard, R. 4) in $25\frac{1}{2}$ hrs., Coire (over the Bernardino, R. 6) in $24\frac{1}{2}$ hrs. (in the morning only); see p. 114.

Como (705 ft.) (*HOTEL VOLTA, formerly *Angelo*; ITALIA, R. from 2, L. $\frac{3}{4}$, B. $1\frac{1}{2}$, D. 4, A. 1 fr., both at the harbour; CORONA, outside the Porta Milanese; COMO; *Café Cavour*, near the quay; **Trattoria di Frascini Confalonieri*, at the end of the street leading straight from the harbour; Baths in the lake by the *Giardino Pubblico*, to the l., outside the pier), with 20,614 inhab., the birthplace of the elder Pliny and of the celebrated electrician and philosopher Volta (d. 1826; his *Statue* by P. Marchesi is on the W. side of the town near the quay), lies at the S. end of the S.W. arm of the Lake of Como, and is enclosed by an amphitheatre of mountains.

The **Cathedral*, begun in the Lombard Gothic style in 1396, and altered in the Renaissance style by Tommaso Rodari (choir, transept, outside of nave) in 1513–21, is built entirely of marble, and is one of the best in N. Italy. Over the portal reliefs (adoration of the Magi) and statuettes (Mary with S. Abbondio, St. Protus, etc.). At the sides of the principal entrance are statues of the elder and the younger Pliny, erected in 1498.

INTERIOR. The gaudy vaulting, restored in 1888 at an expense of 600,000 fr., destroys the effect of the fine proportions, which resemble those of the Certosa near Pavia (p. 153). The windows of the portal contain good modern stained glass, representing the history of S. Abbondio. To the r. on entering is the monument of Cardinal *Tolomeo Galzio*, a benefactor of the town, erected in 1861. Farther on, over the altar

of S. Abbondio on the r., the Adoration of the Magi, by *Bern. Luini*, and the Flight into Egypt, by *Gaud. Ferrari*. Over the altar of St. Jerome a Madonna by *B. Luini*. In the N. transept the Altare del Crocifisso of 1498, with a fine statue of St. Sebastian. In the choir the Apostles, by *Pompeo Marchesi*. The sacristy contains pictures by *Guido Reni*, *Paolo Veronese*, etc. In the l. aisle the altar of the Mater Dolorosa with an Entombment by *Tommaso Rodari* (1498). At the altar di S. Giuseppe: *G. Ferrari*, Nuptials of the Virgin, in style resembling Raphael; *B. Luini*, Nativity; St. Joseph, a statue by *P. Marchesi*, and a basrelief below, the last work of this master; at the entrance the busts of Pope Innocent XI. (Odescalchi) and Carlo Ravelli, bishop of Como.

Adjoining the church is the *Town Hall (Broletto)*, completed in 1215, constructed of alternate layers of different-coloured stones. Behind the cathedral is the handsome *Theatre*, erected in 1813. The old church of *S. Fedele*, of the 10th cent., is in a remote part of the town. The *Porta del Torre*, a massive five-storeyed structure, is also worthy of note. Extensive silk manufactories.

On the promenade outside the town is the church *Del Crocifisso*, richly decorated with marble and gold, of the 17th cent.; beyond it, to the l., on the slope of the mountain about 1 M. from the town, is the fine old *Basilica S. Abbondio* of the 11th cent.; iron foundries in the vicinity.

WALK on the E. bank of the lake. Two roads lead from Como along the slopes on the E. bank. The lower passes several hamlets and villas. The upper (after 40 min.) affords a view of magnificent snow-mountains towards the W., and leads by *Capo-Vico*, *Sopra-Villa*, and *Cazzanore* (all in the parish of *Blevio*), leaving the Villa Pliniana (p. 131) far below, to (3 M.) *Riva di Palanzo* (osteria on the lake), whence the traveller may cross to the steamboat-station *Carate* on the opposite bank. Or the walk may be shortened by descending at (2½ hrs.) *Torno* (steamboat-station).

FROM COMO TO ERBA AND LECCO, diligence daily in 3 hrs. (steamer see p. 130). The road quits Como by the *Porta Milanese* and ascends the hills to the E. The view of the lake is concealed by the beautifully wooded *Monte S. Maurizio*; to the S. a survey is obtained of the district towards Milan and the Brianza (see p. 127). The church of *Camnago*, a village situated N. of the road, contains the tomb of *Volta* (see above). Farther on, S. of the road is the sharp ridge of *Montorfano* near a small lake. Near *Cassano* is a curious leaning campanile. Beyond *Albesio* a view is disclosed of the plain of Erba (*Pian d'Erba*) and the lakes of *Alserio*, *Pusiano*, and *Annone*, above which the *Corni di Canzo* (4512 ft.) and the *Resegone di Lecco* (8181 ft.) rise on the E.

Near (10½ M.) Erba (1017 ft.) (*Inn*), a small town in the luxuriantly fertile 'Pian d'Erba' district, are several handsome villas; the *Villa Amalia* on the W. side commands a charming view of the Brianza. Near *Incino*, with its lofty Lombard campanile, once stood the *Forum Licini* of the Romans, mentioned by Pliny together with Como and Bergamo.

Before the road crosses the *Lambro*, which is here conducted by an artificial channel to the Lago di Pusiano, the road to stat. Seregno (p. 128) diverges to the r., that to Bellaggio to the l. (see p. 128). *Penzano* on the N. bank of the *Lago di Pusiano* is next reached, then *Pusiano* itself. Beautiful glimpse to the N. of the *Vall' Assina* (p. 127) and of the *Corni di Canzo*, and of the Brianza to the S. Near *Orate* is the double *Lago d'Annone* (E. rises the *Resegone di Lecco*), connected by the *Ritorto* which the road follows, with the Lake of Lecco. The latter is reached at *Matgrate*, on the W. bank, with numerous silk-factories. Opposite to it lies *Lecco* (p. 136).

21. Lake of Como.

Plan of Excursion. The most beautiful point on the Lake of Como is Bellaggio (p. 132), which is admirably situated for a stay of several days and for short excursions. — The Lakes of Como and Lugano (p. 138) and the Lago Maggiore (p. 142) may be visited from Milan most expeditiously as follows: train at 10.50 a. m. in 2 hrs. to Como (Cathedral); proceed by steamboat at 1.15 p. m. in $1\frac{1}{2}$ hr. to Cadenabbia or Bellaggio, and spend the night there. In the evening and next morning visit Villa Carlotta, Serbelloni, and Melzi; by steamboat in $\frac{1}{4}$ hr., or by rowing-boat, to Menaggio; thence by omnibus at 11 a. m. (fare $2\frac{1}{2}$ fr.) in 2 hrs. to Porlezza, in time for the steamboat which starts for Lugano at 1.15 p. m. (Sund. and Tuesd. excepted), arriving in 1 hr. (2 fr. or 1 fr.), early enough to leave time for the ascent of Monte S. Salvatore. From Lugano diligence to Luino at 9 a. m. in $2\frac{3}{4}$ hrs., steamboat from Luino in $1\frac{1}{2}$ hr. to the Borromean Islands, thence in 1 hr. to Arona.

Steamboat 5 times daily from Como to Colico in $3\frac{1}{2}$ hrs.; from Colico to Lecco (railway to Bergamo) once daily (at $4\frac{1}{2}$ a. m., returning at 2 p. m.) (fares from Como to Colico 4 fr. or 2 fr. 10 c., from Como to Cadenabbia or Bellaggio 2 fr. 55 or 1 fr. 40 c.). Two societies, the new '*Piro-scraft-Salon*' are more elegantly fitted up, while the post-steamers of the *Società Lariana* are more convenient for procuring diligence-tickets (through tickets available for the latter only). Stations: Cernobbio, Moltrasio, Torno, Carate, Palanzo e Pognana, Torriggia, Nesso, Argegno, Sala, Campo, Lezzano, Lenno, Tremezzo, Cadenabbia (pier), Bellaggio (pier), Menaggio (pier), Varenna, Bellano, Rezzonico, Dervio, Crema, Dongo, Gravedona, Domaso, Colico; tickets (gratis) for the ferry-boats attached to the steamboat-tickets. Between Cadenabbia, or Menaggio, and Bellaggio, the steamboat is the cheapest conveyance, especially for single travellers. Those who embark at intermediate stations between Como and Colico must procure a ticket at the pier; otherwise they are liable to be charged for the whole distance from Como or Colico.

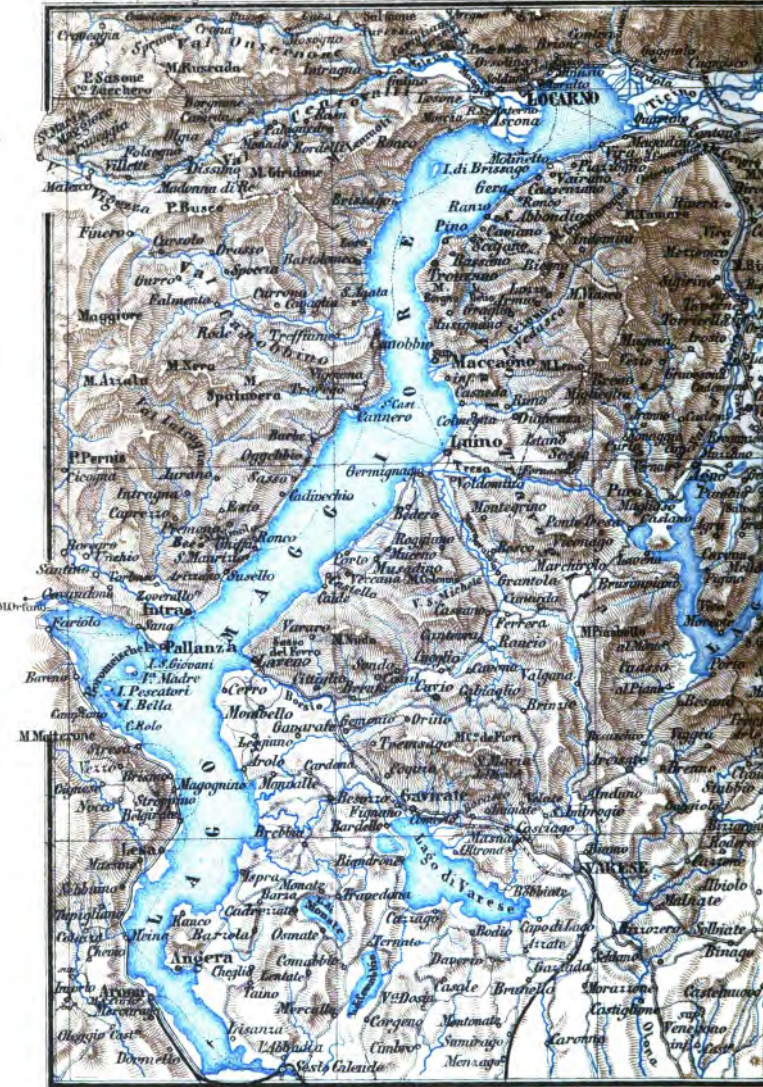
Rowing-boats (barca). First hour $1\frac{1}{2}$ fr. for each rower, each additional hour 1 fr. each rower. From Bellaggio to Cadenabbia and back (or vice-versà) 3, with 2 rowers 4 fr.; Bellaggio-Menaggio and back 4 fr.; Bellaggio-Varenna and back 4 fr.; Bellaggio, Villa Melzi, Villa Carlotta, and back with two rowers 8 fr. — One rower suffices, unless the traveller is pressed for time; a second may be dismissed with the words '*basta uno!*' When travellers are not numerous, the boatmen readily reduce their demands. In making a bargain the following question may be put: *Quanto volete per una corsa d'un ora (di due ore)? Siamo due (tre, quattro) persone. E troppo, vi darò un franco (due franchi, etc.).* In addition to the fare, it is usual to give a '*buonamano*' of $\frac{1}{2}$ fr. or 1 fr. according to the length of the excursion.

The Lake of Como (699 ft.), Italian *Lago di Como* or *Il Lario*, the *Lacus Larius* of the Romans, is extolled by Virgil (*Georg. II.* 159), and is in the estimation of many the most beautiful lake in N. Italy. Length from Como to the N. extremity 30 M., from the Punta di Bellaggio (p. 134) to Lecco $12\frac{2}{3}$ M.; greatest width between Menaggio and Varenna $2\frac{1}{2}$ M.; greatest depth 1929 ft.

Numerous gay villas of the Milanese aristocracy, surrounded by luxuriant gardens and vineyards, are scattered along the banks of the lake. In the forests above, the brilliant green of the chestnut and walnut contrasts strongly with the greyish tints of the olive, which to the unaccustomed eye bears a strong resemblance to the willow. The mountains rise to a height of 7000 ft. The scenery of the lake, as seen from the deck of the steamboat, though on a far grander scale, faintly resembles that of the Rhine, the banks on both sides being perfectly distinguishable by the traveller. At Bellaggio (p. 132) the lake divides into two branches, termed respectively the Lakes of Como and Lecco. The Adda enters at the upper extremity and makes its egress near Lecco. The W. arm, or

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Lake of Como, has no outlet. — The inhabitants of the banks of the lake are of an industrial character, being principally occupied in the production and manufacture of silk. — The *Lacus Larius* derives a classic interest from its connection with the two *Plinies*, natives of Como, the elder of whom prosecuted his philosophical researches in the surrounding district. — The lake abounds in fish, and trout of 20 lbs. weight are occasionally captured. The 'Agoni' are small, but palatable.

The prospect from the quay at Como is limited, but as soon as the steamer has passed the first promontory on the E. the beauty of the lake is disclosed to the view.

Lake of Como.

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Villa Raimondi, formerly *Odescalchi*, the largest on the lake, is situated at *Borgo Vico*, the N.W. suburb of Como. *Villa d'Este* (now **Hôtel Reine d'Angleterre*), was for a considerable time the residence of Queen Caroline (d. 1821), the unfortunate consort of George IV. — *Villa Pizzo*.

Villa Passalacqua, with its numerous windows, resembles a manufactory.

Near *Moltrasio* is a picturesque waterfall. Then *Carate*, with the *Monte Bisbino* (4390 ft.) in the background. — *Villa Colobiano*, a green and red building. The lofty pyramid, with the inscription 'Joseph Frank' and a medallion; was erected to the memory of a professor of Pavia of that name (d. 1851), grandson of the celebrated physician Peter Frank of Vienna, at a cost of 25,000 fr. bequeathed by the deceased for this purpose. — *Laglio*, with *Villa Gaggi*, now *Antongina*.

Villa Galbiati, completed in 1855, gaily painted; then *Torriggia*. *Brienno* is embosomed in laurels.

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Villa Napoli, a castellated edifice; *Villa Taglioni*, with a Swiss cottage, formerly the property of the famous danseuse, now belonging to her son-in-law Prince Trubetzkoi; *Villa Pasta* was the residence of the celebrated singer (d. 1865); *Villa Taverna*, formerly *Faroni*.

Torno is surrounded by villas.

Villa Pliniana at the end of the bay, at the entrance of a narrow gorge, a gloomy square edifice, erected in 1570 by Count Anguissola, one of the four conspirators who assassinated Duke Farnese at Piacenza, now the property of the princess Belgiojoso, whose name figured so conspicuously in the disturbances of 1848. It derives its name of *Pliniana* from a neighbouring spring which daily changes its level, a peculiarity mentioned by Pliny. Extracts from his works (*Epist. IV. 30, Hist. Nat. II. 206*) are inscribed on the walls of the court.

Quarsano and *Careno*.

Nesso, at the foot of the *Piano del Tivano* (3742 ft.), *Nesso Sopra*, and *Nesso Sotto*; near the

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Argegno, at the mouth of the *Intelvi Valley*.

Sala, with the small island of *S. Giovanni*, or *Comacina*, frequently mentioned in the annals of mediæval warfare, once fortified, and now occupied by a small church.

Campo lies in a bay formed by the promontory of *Lavedo*, which here projects far into the lake. On its extremity glitters the *Villa Balbianello*, with its colonnade, the property of Count *Arcomati*.

Tremezzo (*Albergo Bazzoni*) is almost contiguous to *Cadenabbia*; between the two places stands the *Villa Carlotta*. This district, termed the *Tremezzina*, is not inaptly called the garden of Lombardy.

Cadenabbia (*cà de' navi*, 'ship-houses') (**BELLEVUE*, R. 3, D. 4½, B. 1½, L. and A. 1 fr.; *VILLE DE MILAN*, formerly *Pension Majolica*, pension 5—8 fr.; **BELLE ÎLE*; *Caffè Lavezari*), halfway between *Como* and *Colico*. In a garden sloping down to the lake, in the midst of lemon and citron trees, stands the celebrated **Villa Carlotta*, or *Sommariva*, from the Count of that name to whom it formerly belonged. In 1843 it came into the possession of Princess *Albert of Prussia*, from whose daughter *Charlotte* (d. 1855) it derives its present appellation. The widow of the latter, Duke *George of Saxe-Meiningen*, is the present proprietor. Visitors ring at the entrance to the garden and ascend the broad flight of steps,

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latter in a rocky gorge is a waterfall of considerable height, frequently dry in summer.

Near *Lezzeno* is one of the deepest parts of the lake.

Villa Besenno.

S. Giovanni, with the *Villa Trotti*.

Villa Poldi, bearing the family name of the *Gonzagas*, contains the mausoleum of the last of the race, in the form of a round Romanesque temple. Fine view.

Villa Melzi, see below.

Bellaggio (708 ft.) [**GRANDE BRETAGNE*, with the dépendance *HÔTEL-PENSION VILLA SERBELLONI*; *GRAND HÔTEL BELLAGGIO* (formerly *Villa Frizzoni*); **GENAZZINI*, R. 2½, D. 4½ fr., pension 7—10 fr. and upwards according to bargain; *HÔTEL ET PENSION SUISSE*; *HÔTEL FLORENCE*, moderate, pension 5 fr.; boats, see p. 130], at the W. base of the promontory which separates the two arms of the lake, perhaps the most delightful point on any of the lakes of Upper Italy. To the l., close to the steamboat-pier, is situated the *Villa Frizzoni* (now a hotel, see above). — About ½ M. to the S. of the village is the **Villa Melzi*, erected by *Albertolli* for Count *Melzi d'Erile*, who was vice-president of the Italian Republic under Napoleon in 1802,

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where they are received by the intendant (1 fr., more for a party).

INTERIOR. The *Marble Hall* contains a frieze decorated with celebrated *reliefs by *Thorvaldsen*, representing the Triumph of Alexander (for which a sum of nearly 375,000 fr. was once paid by Count Sommariva); also several statues by *Canova* (Cupid and Psyche, Magdalene, Palamedes, Venus); Paris by *Fontana*; bust of Count Sommariva; Mars and Venus, by *Acquisti*; Cupid giving water to pigeons, by *Bienaimé*, etc. — The *Billiard Room* contains casts, and a small frieze in marble on the chimney-piece representing a Bacchanalian procession, said to be an early work of Thorvaldsen. — In the *Garden Saloon* several modern pictures (*Hagar*, *Romeo and Juliet*; *Sordon*, *Athalie*; *Vicar*, *Virgil*), and a marble relief of Napoleon as consul, by *Lazzarini*.

The GARDEN (attendant $\frac{1}{2}$ fr.), although less richly stocked than those of Melzi and Serbelloni, may also be visited; pleasant view towards Bellaggio.

Behind the 'Milan' hotel rises a rock, *Il Sasso S. Martino*, on which stands a small church, *Madonna di S. Martino*, commanding a beautiful view; ascent $1\frac{1}{2}$ hr., path destroyed by torrents at places. — The *Monte Crocione*, a more lofty mountain to the W., commands a striking view of the Monte Rosa chain, the Bernese Alps and Mont Blanc, the lakes and the plain of Lombardy (a fatiguing ascent of 6—7 hrs.; guide 5 fr.; in order to avoid the heat the traveller should start at 2 or 3 a. m.).

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and afterwards Duke of Lodi. It now belongs to his grandson the Duca di Melzi, and is not less attractive than the Villa Carlotta (attendant 1 fr., more for a party).

INTERIOR. In the vestibule, copies of ancient busts in marble by *Canova*; bust of the present proprietor by *Vela*; statue of the son of the duca, by *Pessina*; David, by *Fraccaroli*; Innocence, by *Pandiani*, etc. — The walls of the following rooms are embellished with appropriate frescoes. In the 2nd Room a bust of Michael Angelo by *Canova*. 3rd R.: Bust of Michael Angelo by himself; Madonna by *Bern. Luini*. 4th R.: *Comolli*, Eugene Beauharnais, viceroy of Italy; *Appiani*, Napoleon I. as president of the Italian Republic. 5th R. Ceiling frescoes by *Bossi*, representing Parnassus; statuettes by *Marchesi*; chimney piece by *Thorvaldsen* with medallion-portraits of celebrated Italians. 5th R. (Flower-Room): *Canova*, Bacchante.

The *GARDEN (attendant $\frac{1}{2}$ fr.) exhibits all the luxuriance and fragrance of southern vegetation (magnificent magnolias, camellias, cedars, Chinese pines, gigantic aloes, etc.). — The *Chapel* contains monuments in marble to the two former proprietors, and to the mother of the present duke, by *Nessi*. — In another part of the garden, Dante and Beatrice, by *Comolli*; colossal busts of Madame Lætitia, mother of Napoleon I., and the empress Josephine, by *Canova*.

Higher up stands the **Villa Serbelloni* (*Hôtel and Pension*, see above), the park of which commands an exquisite view, probably the finest on the lake (admission $\frac{1}{2}$ fr.). Charming glimpses of Varenna, Villa Balbianello, Carlotta, etc. — The belvedere of the *Villa Belmonte*, the property of an Englishman, commands another fine view (admission $\frac{1}{2}$ fr.). — A little to the S., in the direction of the

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Here, at the *Punta di Bellaggio*, the two arms of the lake, termed the *Lago di Como* and the *Lago di Lecco* (p. 135), unite.

Menaggio (**Vittoria*, beautifully situated, new; *Corona*) possesses an extensive silk manufactory, to which visitors are admitted. On the lake, S. of the village, the handsome *Villa Mylius*. A road leads hence to *Porlezza* on the Lake of *Lugano* (9 M.; omnibus daily at 11 a.m., see p. 130). On an eminence ($\frac{1}{2}$ hr.), near the church of *Lovenno* (*Inn), stands the *Villa Vigoni* (*view), formerly the property of Herr Mylius of Frankfort, a liberal patron of the fine arts (d. 1845), and the benefactor of the whole neighbourhood, as the monuments to his memory testify. The villa contains some admirable works in marble (Eve, Jesus in the temple, the Finding of Moses, Ruth) by modern Italian sculptors, reliefs by *Thorvaldsen* (Nemesis, in the temple, erected by Herr Mylius to his son's memory) and *Marchesi*; in the garden-saloon a *group by *Argenti*, the proprietress with her children.

The steamer next passés a wild, yellowish-brown cliff, *Il Sasso Rancio* ('the orange-rock'), which is traversed by a dangerous footpath. This route was undertaken in 1799 by the Russians under General Bellegarde, on which occasion many lives were lost.

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Lake of Lecco, is the *Villa Giulia*, the property of Count Blome. — Excursion to *Monte S. Primo*, see p. 128.

Varenna (**Albergo Reale*) is charmingly situated. In the vicinity, especially towards the N., some remarkable galleries have been hewn in the rock for the passage of the road. Most of the marble quarried in the neighbourhood is cut and polished in the town.

About $\frac{3}{4}$ M. to the S. of Varenna the *Fiume Latte* ('milk brook', from its colour) is precipitated in several leaps from a height of 1000 ft., forming an imposing cascade in spring.

The *Torre di Vezio*, a ruin on the hill above, commands a noble prospect.

Gittana is the station for the hydropathic establishment of *Regoledo* (pension 6 fr., baths, etc. 2 fr.), situated 500 ft. above the lake; donkey from Gittana to Regoledo 1 fr., horse or litter 2 fr.

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S. Abbondio is the next village. *Rezzonico* (*Raetionicum*), with the picturesque ruins of a fortress of the 13th cent.

Cremia with handsome church; then *Pianello*.

On rocks rising precipitously above *Musso* are situated the ruins of the *Castle of Musso*, the count of which after the battle of Pavia (1525) established an independent principality, embracing the entire Lake of Como. Then *Dongo*, with a monastery. Above it, on the height to the r., lies *Garzeno*, whence a somewhat neglected path crosses the *Passo Jorio* to *Bellinzona*.

Gravedona (*Albergo del Sasso*), the most populous village on the lake, is picturesquely situated at the entrance of a gorge. The handsome villa with four towers at the upper end was built by the Milanese Cardinal Gallio. The church, dating from the 13th cent., contains two Christian inscriptions of the 5th cent.

Domūso (Inn), charmingly situated, possesses several handsome villas, particularly the *Villa Calderara* and *Villa Lasquez*.

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Bellāno lies at the base of *Monte Grigna* (7254 ft.), at the mouth of the *Pioverna*, the valley of which extends to the neighbourhood of *Lecco*, and contains flourishing iron-works.

Dervio, at the mouth of the *Varrone*, is situated at the base of the abrupt *Monte Legnone* (8566 ft.) and its spur *Monte Legnonecino* (4951 ft.). *Corenno* and *Dorio* are the following villages.

Colico (*Isola Bella*; *Angelo*; both in the Italian style; **Restaurant* on the lake adjoining the former), comp. p. 45. The *Monte Legnone*, mentioned above, may be ascended hence without difficulty in 7—8 hrs.

FROM COLICO TO CHIAVENNA Swiss diligence (also an omnibus, 2½ fr.) twice daily in 8 hrs.; thence daily (twice in summer) over the *Splügen* to *Coire* (R. 5) in 13½ hrs.

FROM COLICO TO SONDRIO in the *Valtellina* diligence twice daily in 5 hrs., also an omnibus (comp. p. 47).

Lake of Lecco.

FROM BELLAGGIO TO LECCO and back steamboat daily (at 10½ a. m., returning at 8½ a. m.), see p. 130.

The S. E. arm of the Lake of Como is worthy of a visit, although inferior in attraction to the other parts. *Lecco* is charmingly situated. The precipitous and formerly almost inaccessible E. bank of the lake is traversed by a road constructed in 1832 and carried along the rocks at places with the aid of embankments, tunnels, and galleries. Three of the

latter near *Olcio* are together 1000 yds. in length. It affords admirable views of the lake.

The steamboat rounds the *Punta di Bellaggio*; on the height above is situated the garden of the *Villa Serbelloni*, and adjoining it the *Villa Giulia* and the village of *Visgnola*. Then *Limonta*, and opp. to it (l.) *Lierna* and *Sornico*, (r.) *Onno*, (l.) *Olcio*, then *Mandello* on a flat promontory. On the opposite bank (r.) lies the small town of *Parè*, separated from *Malgrate* by the promontory of *S. Dionigio*. *Malgrate* itself lies at the entrance of the *Val Madrera*, through which a road to *Como* leads by *Erba* (p. 129). The lake gradually contracts into the river *Adda*, by which it is drained, and is crossed by the *Ponte Grande*, a stone bridge of ten arches, constructed in 1335 by *Azzone Visconti*, and furnished with fortified towers at the extremities. Fine view of the town from the bridge.

Lecco (*Albergo d'Italia*; **Croce di Malta*; *Leone d'Oro*; *Corona*; all very Italian), an industrial town with 8000 inhab. and silk, cotton, and iron manufactories, situated at the S. end of the E. arm of the Lake of *Como*, is admirably described in *Manzoni's* 'I Promessi Sposi'. Pleasant walks to the hill of *Castello* and the pilgrimage-church on the *Monte Baro* (view of the *Brianza*).

A little below *Lecco* the *Adda* again expands into the *Lago di Gariate*, and further down, into the small *Lago di Olgiate*. A navigable canal connects *Trezzo* with *Milan*. — From *Lecco* to *Milan* railway by *Bergamo* in 3 hrs., see p. 157.

22. From the Lake of *Como* to the Lake of *Lugano* and the *Lago Maggiore*.

1. FROM COMO TO LAVENO DIRECT.

30 M. The road traverses a beautiful district of Lombardy, commanding views of several lakes, of *Monte Rosa* and the *Simplon* chain, and of other high mountains. One-horse carr. from *Como* to *Laveno* 20, two-horse 30 fr.; a drive of about 6 hrs. Diligences and omnibus, see p. 128.

The road ascends through the long S. suburb of *S. Bartolomeo*, skirts the base of an eminence surmounted by the ruins of the *Castello Baradello* (p. 128), and leads to *Camerlata* (p. 128), station of the railway for *Milan*. It then turns E. to *Rebbio*, *Lucino*, and *Lurate Abbate*, traversing a luxuriantly fertile district containing numerous villas of the *Milanese* aristocracy. At *Olgiate* the road attains its culminating point (900 ft. above the Lake of *Como*), whence a view of the Alps is obtained; through the deep opening to the N., which indicates the situation of the Lake of *Lugano*, the chapel on the *Monte S. Salvatore* (p. 140) near *Lugano* is visible. The road next passes the villages of *Solbiate* and *Binago*, descends rapidly by *Malnate*, and crosses the *Lanza*, near its influx into the *Olon*, which after a farther course of 30 M. washes the walls of *Milan*.

Varese (*Angelo*; **Stella*; **Corona*; *Leone d'Oro*, starting point of the diligences), a wealthy town halfway between *Como* and

Laveno, is often visited in summer by the wealthy Milanese, who possess villas in the environs. *S. Vittore*, the principal church, contains a St. George by *Crespi* and a Magdalene by *Morazzone*. A diligence runs daily from Varese to *Marchirolo*, *Ponte Tresa* (p. 141), and *Porto* (*Morcote*, p. 142), fare $1\frac{1}{2}$ fr.; also to *Luino* (p. 144), $1\frac{1}{2}$ fr.

FROM VARESE TO MILAN ($37\frac{1}{2}$ M.) by railway in $2\frac{1}{4}$ hrs. (fares 7 fr. 30, 5 fr. 35, 3 fr. 80 c.). Stations *Gazzada*, *Albizzate*, *Gallarate*; from the latter to Milan, see p. 147.

The road to Laveno leads by *Masnago* (1 hr. to the N. is the *Madonna del Monte*, p. 142) and *Cosciago*, and ascends to *Luinate*, whence a beautiful view S. W. is obtained of the *Lake of Varese* and the small adjacent *Lake of Biandrone*, also of the farther distant lakes of *Monate* and *Comabbio*. The next village is *Bar-rasso*, then *Comerio* (about 950 ft. above the lake), with a number of pleasant villas, whence the road, passing near the N.W. extremity of the Lago di Varese, gradually descends to *Gavirate*. In the vicinity of the latter are quarries of the 'marmo majolica', a species of marble used for decorative purposes. For a short distance the road commands a view of Monte Rosa. *Cocquio* and *Gemonio* are situated r. of the road. Farther on, the *Boesio*, which flows through the *Val Cuvio*, is crossed, and, beyond *Cittiglio*, its r. bank skirted. The road then leads past the S. base of the *Sasso del Ferro* to

Laveno (p. 144), where the steamboats do not always touch, comp. p. 142. Small boat to the Borromean Islands and *Pallanza* with 3 rowers 10—12 fr.; to *Isola Bella* $1\frac{1}{2}$ hr., thence to *Isola Madre* in 20 min., to *Pallanza* in 20 min. more.

2. FROM COMO TO LUINO BY LUGANO.

To Lugano 10 M., to Luino 12 M. more. Swiss diligence from *Camerlata* to Lugano twice daily in $3\frac{1}{2}$ hrs., from Lugano to Luino once daily in $2\frac{3}{4}$ hrs. — Omnibus from Como to *Capolago* see p. 128. Steamer from *Capolago* to Lugano see p. 138. On re-entering the Italian dominions (at *Fornasette*, p. 141) from the Canton of Ticino the formalities of the custom-house must be undergone.

The road leads through *Borgo Vico*, the W. suburb of Como, and ascends the *Monte Olimpino*, commanding charming retrospects of the lake, Como, the *Villa Raimondi* (p. 131), etc., above which the *Corni di Canzo* rise on the l. and the rocky eminence crowned with the *Castello Baradello* on the right. *Ponte Chiasso* is the Italian frontier custom-house for travellers from Switzerland. *Chiasso* (900 ft.) (*Angelo*, or *Posta*) is the first Swiss village; then ($1\frac{1}{2}$ M.) *Balerno* and ($1\frac{1}{2}$ M.)

Mendrisio (1191 ft.) (**Hôtel Mendrisio*, R. $2\frac{1}{2}$, B. $1\frac{1}{2}$, L. and A. 1 fr.; *Angelo*), a small town with 2337 inhab., in a luxuriantly fertile district, with large wine-cellars and a handsome hospital.

***Monte Generoso** (5561 ft.) (*Monte Gionnero*, or *Monte Calvaggione*), the Rigi of Italian Switzerland, is frequently ascended from Mendrisio

(where horses and guides may be hired, the latter unnecessary) in 4 hrs. The bridle-path, passing the wine-cellars of the village of *Salorino*, ascends in zigzags (pedestrians may go through *Salorino* and follow the telegraph-wires) to a dale, at the upper extremity of which ($1\frac{1}{4}$ hr., halfway to the hotel) there is a spring in the rock, and a hut where refreshments are sold. The path then leads through a grove of chestnuts, and farther on through a beech-wood to the ($1\frac{1}{4}$ hr.) **Hôtel du Généroso* (R. $2\frac{1}{2}$, A. $\frac{1}{2}$, L. $\frac{1}{2}$, D. 4 fr.; post and telegraph offices), the property of *Dr. Pasta* of *Mendrisio*, a comfortable house and well adapted for a prolonged stay. $\frac{1}{4}$ hr. farther, beyond the ridge, are the chalets of *Cassina* where a fine breed of cattle are reared. From the hotel to the hut on the summit a steep ascent of $1\frac{1}{2}$ hr., past several peaks of the *Generoso*. The *view embraces the lakes of *Lugano*, *Como*, *Varese*, and the *Lago Maggiore*, the populous plains of *Lombardy*, and to the N. the entire Alpine chain from the *Monte Viso* to the *Bernina*. At the foot of the mountain, figs and grapes thrive luxuriantly; higher up are dense forests of chestnuts and beeches, and beyond these, broom and scanty herbage. The mountain abounds in rare plants. — The *Monte Generoso* may also be ascended from *Maroggia* (see below); pleasant bridle-path by *Rovio* (where horses and guides may be hired) to the top in 4 hrs.; or from *Balerna* (see above) by *Muggio* (to which there is a carriage-road) and *Scudelatte* to the summit in 4— $4\frac{1}{2}$ hrs.

At *Capolago* (Inn on the lake) the road reaches the **Lake of Lugano*, or *Lago Ceresio* (892 ft.), the scenery of which is little inferior to that of its more celebrated neighbours *Como* and *Maggiore*. In the vicinity of *Lugano* the banks are picturesquely studded with villas and chapels, and planted with the vine, fig, olive, and walnut. The W. side of the S. arm also presents several delightful points of view. On the N. bank, *Gandria* with its terraced gardens (on lofty arcades) and vineyards is charmingly situated at the base of *Monte Brè*. Beyond this point the lake assumes a wilder character. The rocks are so abrupt in some places that scarcely sufficient space is left for the footpath at their base. At the N. extremity of this bay *Porlezza* (p. 142), a harbour and seat of the Italian custom-house, is situated. Small boat to *Lugano* 10—12 fr..

Beyond *Capolago* the road, commanding a succession of beautiful views, leads on the E. bank of the lake by *Melano* and *Maroggia* to *Bissone*, where it crosses the lake by means of an unsightly stone dyke, $\frac{1}{2}$ M. in length, 26 ft. in width, completed in 1846 at a cost of 700,000 fr. Each end of this structure is provided with an arch. The road then passes *Melide*, on a promontory opposite *Bissone*, and skirts the lake, passing the E. base of *Monte S. Salvatore* (p. 140). The white dolomite, of which the mountains chiefly consist here, changes near *Melide* to dark porphyry, and as *S. Martino* is approached, there is a gradual transition to shell-limestone. *Lugano* does not come in view until the road turns round the N. base of *Monte S. Salvatore*, where the striking beauty of the situation at once becomes apparent.

Lugano. Hotels. **HÔTEL DU PARC*, in the suppressed monastery of *S. Maria degli Angioli*, on the S. side of the town, with a pleasant garden and a dépendance called the *BELVEDÈRE DU PARC* on the lake (comp. also the *Villa Vasalli*, p. 140), R. $2\frac{1}{2}$ —5, L. $\frac{1}{4}$, B. $1\frac{1}{2}$, D. $4\frac{1}{2}$, A. 1 fr.; pension in summer 6—9 fr., in winter $5\frac{1}{2}$ —6 fr.; **HÔTEL WASHINGTON*, in the old government buildings, R. $2\frac{1}{2}$, D. 4 fr.; **GRAND*

HÔTEL SUISSE; HÔTEL DE LA COURONNE, tolerable, but without view; *BELLEVUE, new, R. 2, B. 2, D. 4, L. and A. 1 $\frac{1}{4}$ fr. — Post and Telegraph Office at the Gov. Buildings (see below).

Restaurants. *Concordia* and *Americana*, both on the lake; *Café Ferrini*, *Jacchini*, and *del Teatro* in the Piazza della Riforma, at the back of the Hôtel Washington.

Lake Baths of the *Società Salvatore* adjoining the Hôtel Bellevue, and *Bagni Galleggianti* by the Hôtel du Parc (for swimmers, 1 fr. with towels).

Diligence to Luino (p. 144) once daily in 2 $\frac{1}{2}$ hrs., coupé 3 fr. 80, intérieur 2 fr. 90 c.; steamboat-tickets for Lago Maggiore are also issued at the office (two-horse carr. 20, one-horse 12 fr., incl. fee); to *Lucerne* by the St. Gotthard twice daily; to *Cotre* by the Bernardino once daily; to *Camerlata* twice daily.

Steamboat to Capolago 1 fr. or 60 c.; to *Porlezza* 2 $\frac{1}{2}$ or 1 fr.

Boats to *Porlezza* (p. 142) with one rower 7 fr., two 12 fr., three 16 $\frac{1}{2}$ fr.; to *Capolago* 8, 10, or 12 fr., incl. fee.

Carriages. To Luino with one horse 10, two horse 20 fr., Bellinzona 16 or 30, Magadino 16 or 30, Como 15 or 25, Camerlata 16 or 30, Varese 16 or 30, Baveno 22 or 40, Flüelen with two horses 140 fr. (driver's fee extra).

English Church Service at the Hôtel du Parc.

Lugano (932 ft.), the capital of the canton of *Ticino*, with 6024 inhab., is charmingly situated on the lake of the same name and enjoys quite an Italian climate (the aloe blooming here in the open air). It is a very pleasant place for a lengthened stay; the environs possess all the charms of Italian mountain scenery; numerous villages and country-seats are scattered along the margin of the lake, and the lower hills are covered with vineyards and gardens, contrasting beautifully with the dark foliage of the chestnuts and walnuts in the background. To the S., immediately above the town, rises *Monte S. Salvatore*, wooded to its summit (p. 140); among the mountains towards the N. the double peak of *Monte Camoghè* (p. 45) is conspicuous.

The interior of the town with its arcades, workshops in the open air, and granite-paved streets, is also thoroughly Italian in character. On market-day (Tuesday) a variety of picturesque Italian costumes may be observed here.

The once numerous monasteries of Lugano were suppressed between 1848 and 1853, with the exception of two. The most important was that of *S. Maria degli Angioli*, now the Hôtel du Parc. The adjacent church contains three Frescoes by *Luini*, the *Crucifixion, one of his finest works, the Last Supper (on the l. wall) in three sections, formerly preserved at the Lyceum, and a Madonna (1st chapel on the r.). — *S. Lorenzo*, the principal church, on an eminence (fine view from the terrace), probably erected by *Tommaso Rodari* at the end of the 15th cent., has a tastefully adorned marble façade.

Adjoining the Theatre is the *Hôtel Washington*, formerly the government buildings, with a cool and pleasant colonnade court. The hall contains a monument to the architect *Canonico di Tesserete*, and a marble bust of Gen. *Dufour*.

A small temple at the *Villa Tanzina*, where suites of apartments may be hired, $\frac{1}{4}$ M. S. of the Hôtel du Parc, contains a

bust of Washington, '*magnum saeculorum decus*'. The proprietor is an Italian who amassed a fortune in America. — The *Villa Vassalli*, charmingly situated near the Hôtel du Parc, of which it is now a dépendance, has a beautiful and very extensive garden, containing fine cedars, magnolias, camellias, etc. — Superb view from the tower in the garden of the *Villa Enderlin*, to which access is permitted by the proprietor.

The beautiful **Park of M. Ciani* (d. 1867) extending along the N. bay of the lake (travellers admitted, gardener 1 fr.), contains a marble *Monument* erected by the late proprietor to the memory of his parents and executed by *Vinc. Vela* in 1850.

On the broad quay opposite the Hôtel du Parc is a *Fountain* with a *Statue of William Tell*, 8 ft. in height, in white sandstone, designed by *Vinc. Vela*, and erected by M. Ciani.

Delightful excursion to **Monte S. Salvatore* (2982 ft.), ascent 2 hrs., descent 1½ hr., guide (4 fr.) superfluous, as the path cannot be mistaken; horse 9 fr., mule 8 fr., incl. fee. About 10 min from the Hôtel du Parc, between a detached house and the wall of a garden, a good paved path diverges to the r. from the road to Como; 2 min. farther, where the path divides, not to the r., but straight on to the houses; between these the road ascends, past the handsome and conspicuous (25 min.) *Villa Marchino*, to (5 min.) the village of *Pazzallo*, from which Monte Rosa is visible through a mountain-gorge. Here the path diverges to the l. from the broad road, through the gateway of the fourth house and ascends to the l. by a stony but easy ascent in 1½ hr. to the *Pilgrimage Chapel* on the summit (refreshments at a house near the top, dear). The *view embraces all the arms of the Lake of Lugano, the mountains and their wooded slopes, especially those above Lugano, sprinkled with numerous villas. To the E. above Porlezza is Monte Legnone (p. 135), to the l. of which, in the extreme distance, are the snow-peaks of the Bernina; N. above Lugano the double peak of Monte Camoghè (p. 41), l. of this the distant mountains of St. Gotthard; W. the chain of Monte Rosa, with the Matterhorn and other Alps of the Valais to the r. This view is seen to best advantage in the morning, when Monte Rosa gleams in the sunshine. The construction of a carriage-road and of a hotel on the summit is projected. In descending, the route through *Carona* (1966 ft.) and *Melide* (somewhat longer) may be chosen.

A drive round the Monte S. Salvatore (4½ hrs.) is strongly commended. Proceed by (½ hr.) *Pambio*, where a monument by Vela has been erected near the church of S. Pietro to Capt. Carloni, who fell at Somma Campagna in 1848, to (1 hr.) *Figino*, where the road approaches the W. arm of the lake. Then skirt the lake, round the *Monte Arbostora*, to (¾ hr.) *Morcote*, charmingly situated and commanded by a ruined castle (view from the top), and to (1 hr.) *Melide*. Thence to *Lugano*, see p. 138. — The churchyard of *S. Abbondio*, 2 M. to the W. of Pambio (see above), contains a fine monument of the Torriani family by *Vela*.

The ascent (2½ hrs.) of **Monte Brè* (3100 ft.), to the N. E. of Lugano, is another easy excursion, scarcely less interesting than that of Mte. S. Salvatore. A road runs inland towards several mills at the foot of the mountain. Thence a broad and well-constructed path winds upwards to the r. to the small village of *Desago*, passing a few groups of houses. Another route to Desago from the town runs along the lake to the foot of the mountain, and then ascends from hamlet to hamlet, through gardens etc. Above Desago the path divides; both routes are broad, and well-constructed, leading round the mountain to the village of *Brè* on its farther side (Inn, bread and wine only). The route to the r., above the lake, is of surpassing beauty, while that to the l. commands a fine inland view. Near the church of Brè a narrow forest-path ascends to the summit

of the mountain. This path also divides; the branch to the r. traverses the highest crest of the hill, that to the l. leads to a spur of the mountain in the direction of Lugano. The summit may be attained by either. The view of the several arms of the Lake of Lugano, especially in the direction of Porlezza, and the surrounding mountains, is remarkably fine. Lugano itself is not visible from the summit, but from the above-mentioned spur a good view of it may be obtained. All these paths are easily traced. From Lugano to Brè about $1\frac{1}{2}$ hr.; from Brè to the summit by the longest way about 1 hr.

Monte Caprino, opposite Lugano, on the E. bank of the lake, is much frequented on holidays by the townspeople, who possess wine-cellars (*cantine*) in the numerous cool grottoes by which the side of the mountain is honeycombed. These receptacles are guarded by numerous huts, which from a distance present the appearance of a village. Good wine of icy coolness may be obtained here ('Asti' recommended). These cellars should be visited on account of their thoroughly Italian characteristics.

The interesting ***Grotto of Osteno** may easily be visited from Lugano by the steamboat bound for Porlezza (or by small boat). The grotto is 7 min. from the landing-place: walk through the village, and outside the gate turn to the r. immediately before the stone bridge, and then cross the brook. The mouth of the gorge, in which there are two small waterfalls, is near a projecting rock. Visitors embark in a small boat and enter the grotto, the bottom of which is entirely occupied by the brook. The narrow ravine through which the boat now threads its way is curiously hollowed out by the action of the water. Far above, the roof is formed by overhanging bushes, between which an occasional glimpse of blue sky is obtained. The gorge, which is terminated by a waterfall, resembles that of Pfäfers, and is equally imposing, although shorter.

Beyond Lugano the road gradually winds upwards to the W., turns S. past the small *Lake of Muzzano*, crosses the *Agno*, and leads through the village of that name (967 ft.), and a short distance farther reaches the W. arm of the Lake of Lugano. Near *Magliaso*, with an ancient castle of the Beroldingen family, the lake is quitted, but another of its bays is touched near *Ponte Tresa* (so called from a bridge across the Tresa, here connecting the Swiss and Lombard banks). This bay is so completely enclosed by mountains, that it appears to form a distinct lake; it is connected with the Lake of Lugano by a narrow channel only. The *Tresa*, which here emerges from the lake, falls into the *Lago Maggiore* $\frac{3}{4}$ M. S. W. of Luino. The road follows its course as far as the Italian frontier at *Fornasette*, where luggage is examined; it then descends and soon affords a view of the *Lago Maggiore*.

Luino, see p. 144.

3. FROM CADENABBIA (p. 132) OR MENAGGIO (p. 134) BY PORLEZZA AND LUGANO TO LAVENO (OR LUINO, comp. No. 2).

Omnibus and steamer see p. 130. One-horse carr. from Menaggio to Porlezza in 2 hrs., 6 fr.; boat thence to Lugano in 3 hrs., 7–12 fr., from Lugano to Porto in 3 hrs., 5–6 fr.; or take a boat direct from Porlezza to Porto, a Lombard harbour at the S. W. bay of the Lake of Lugano; one-horse carr. from Porto to Laveno in 4 hrs., 12–15 fr.

The journey from Cadenabbia or Menaggio to Porlezza (9 M.) is recommended to pedestrians, as the road leads through a succession of imposing and attractive mountain-scenes. The *Villa Vigoni* (p. 134) lies r. of the road, to the N. The retrospect from the height

near *Croce*, 2 M. from *Menaggio*, is lovely. The road then descends to the small *Lago del Piano* and the village of *Tavordo*. *Porlezza* (*Inn* on the lake) (p. 139) is nearly 2 M. farther. Attempts at extortion are frequently made here by the fraternity who prey upon travellers.

The scenery of the E. arm of the Lake of Lugano is of a severe character. Soon after *Porlezza* is quitted, the *Monte S. Salvatore* (p. 140) becomes conspicuous to the S.W. The lake becomes more attractive as *Lugano* is approached. *Gandria*, *Lugano* (where travellers to *Luino* descend), stone dyke near *Melide*, see p. 138. *Morcote* lies on a tongue of land which forms the S. base of *Monte S. Salvatore*.

Porto (see above) is the seat of the Italian custom-house. The road, which at first ascends rapidly, commands picturesque retrospects. Beyond *Induno* (**Inn*), 6 M. from *Porto*, the road to *Varese* is quitted, and that r. to *S. Ambrogio* followed.

The village lies 3 M. N. of *Varese* (p. 136) and $1\frac{1}{2}$ M. S. E. of the base of the **Madonna del Monte*, a celebrated resort of pilgrims. Fourteen chapels or stations of various forms, adorned with frescoes and groups in stucco, have been erected along the broad path, by which the monastery and church on the mountain (2841 ft.) are attained in 1 hr. The view hence is not less celebrated than the peculiar sanctity of the spot. The small lakes of *Comabbio*, *Biandrone*, and *Monate*, that of *Varese*, two arms of the *Lago Maggiore*, part of the Lake of *Como*, and the expansive and fruitful plain as far as *Milan* are visible. A far more comprehensive view, including the glacier-world also, is obtained (best by morning-light) from the *Tre Croci* (3966 ft.), 1 hr. N. W. of the *Madonna*. Several cabarets adjoin the monastery. Donkeys and guides (unnecessary) are to be found at the foot of the mountain.

The road then leads from *S. Ambrogio* to *Masnago*, where it joins that leading from *Varese* to *Laveno*, see p. 137.

23. Lago Maggiore. Borromean Islands. From Arona to Milan.

Steamboats ply on the lake 3 times daily during the summer: from *Magadino* to *Arona* in $5\frac{1}{2}$ hrs., from *Luiho* to *Isola Bella* in $2\frac{1}{4}$ hrs., from *Isola Bella* to *Arona* in $1\frac{1}{4}$ hr.; fares from *Magadino* to *Arona* 4 fr. 80 and 2 fr. 65 c., from *Luino* to *Isola Bella* 1 fr. 85 and 1 fr. 15 c., from *Isola Bella* to *Arona* 1 fr. 80 and 90 c., landing and embarking included. The steamboats are the best and cheapest conveyance to *Isola Bella*, especially for a single traveller (from *Pallanza* 60, from *Stresa* 40 c.); and as they touch at the island 4–5 times daily, frequent opportunities are afforded for the excursion. STATIONS (those at which the steamers do not touch regularly are printed in *Italics*; those with piers are in capitals; the steamboat communicates with the others by rowing-boat; for particulars see the '*Horairé pour la Navigation à vapeur du Lac Majeur*', which may be obtained at the principal inns on the banks): *MAGADINO*, *LOCARNO*, *Ascona*, *Brissago*, *Cannobbio*, *Maccagno*, *LUINO*, *Cannero*, *Oggebbio*, *Ghiffa*, *Porto Valtravaglia*, *LAVERNO*, *INTRA*, *PALLANZA*, *Suna*, *Ferriolo*, *BAVENO*, *ISOLA BELLA*, *STRESA*, *Belgirate*, *Lesa*, *MEINA*, *Angera*, *ARONA*.

Boats. Travellers coming from the *Simplon* usually take a boat at *Baveno* (pp. 35, 145) to visit the Borromean Islands. The charge for an excursion not exceeding 2 hrs. is fixed for each rower at $2\frac{1}{2}$ fr.; for 1–3 pers. 2 rowers, for 4–6 pers. 3, more than 6 pers. 4 rowers, so that the half-hour's passage to *Isola Bella* is somewhat expensive. Half-way between *Stresa* and *Baveno*, opposite the island, there is a ferry, where 1–2

fr. is exacted for a passage of scarcely 10 min.; the other boatmen demand 5 fr. The passage from Stresa for 1—2 pers. costs 2 fr., for 3 or more with 2 rowers 4 fr., according to tariff. For the return from the island to the mainland, to Baveno, Stresa, etc., the boatmen demand 5 fr., but they reduce their terms as the time for the departure of the steamboat approaches (see above). From Isola Bella to Isola Madre and back, incl. stay, 5 fr. with two rowers.

Diligence from Arona twice daily in 6 hrs. to Domo d'Ossola (p. 35), in correspondence with the diligence over the Simplon (R. 3). — From Luino Swiss diligence daily in 2¾ hrs. to Lugano, see p. 137. — From Magadino (in 1¾ hr.) and Locarno (in 2¼ hrs.) a Swiss diligence twice daily to Bellinzona (p. 40), thence in summer twice daily over the St. Gotthard to Lucerne in 18 hrs. (R. 4) and over the Bernardino to Coire in 17 hrs. (R. 6).

Lago Maggiore (646 ft., greatest depth 2800 ft.), the *Lacus Verbanus* of the Romans, is 37 M. in length and averages 4½ M. in width. The canton of Ticino possesses only the N. bank for a distance of 9 M.; this portion of the lake is also called the *Lake of Locarno*. The W. bank beyond the brook *Valmara*, and the E. bank from *Zenna* belong to Italy. Its principal tributaries are on the N. the *Ticino* (*Tessin*), on the W. the *Tosa*, on the E. the *Tresa*, flowing from the Lake of Lugano. The river issuing from the S. end of the lake retains the name of *Ticino*. The N. banks are bounded by lofty mountains, for the most part wooded, whilst the E. shore towards the lower end slopes gradually away to the level of the plains of Lombardy. The W. bank affords a succession of charming landscapes. The water is of a green colour in its N. arm, and deep blue towards the S.

The Steamboat leaves Magadino, the most N. harbour of the lake (immediately to the S. of which lies *Vira*, picturesquely jutting into the lake), and steers across the lake to

Locarno (682 ft.) (**Corona*, on the lake; **Albergo Svizzero*, R. 1½ fr., in the town, higher up; *Caffè dell' Unione*, on the lake), with 2667 inhab., one of the three capitals of the Canton of Ticino, situated on the W. bank of Lago Maggiore, at the mouth of the *Maggia*, the deposits of which have formed a considerable delta. Politically Locarno is Swiss, but the character of the scenery and population is thoroughly Italian. The Collegiate Church contains a few good pictures. The handsome Government Buildings are situated in a large 'piazza' and public garden. The pilgrimage-church of **Madonna del Sasso* (1168 ft.), on a wooded eminence above the town, commands a remarkably fine view.

The busy market held at Locarno every alternate Thursday affords the visitor an opportunity of observing a variety of costumes of the peasantry of the neighbourhood. Great national festival on 8th Sept., the Nativity of the Virgin.

The boat now skirts the W. bank, passes *Ascōna* with its castle and seminary, *Ronco*, and *Brissago* (**Albergo Antico*), a delightful spot, with picturesque white houses conspicuous from a great distance, and an avenue of cypresses leading to the church. The slopes above the village are covered with fig-trees, olives

and pomegranates; even the myrtle flourishes in the open air. Then *S. Agūta* and *Cannobbio* (**Albergo del Bissone*), one of the oldest and most prosperous villages on the lake, situated on a plateau at the entrance of the *Val Cannobbino*, and overshadowed by richly-wooded mountains. The high altar-piece of the church *Della Pietà*, the dome of which is ascribed to Bramante, is a Crucifixion by *Gaud. Ferrari*. Pleasant walk of $1\frac{1}{2}$ hr. inland to the hydro-pathic establishment of *La Salute*, the property of Dr. Fossati-Barbò (pension 6 fr., omnibus at the pier), and thence to the (20 min.) *Orrido*, a wild rocky scene with a bridge and (in spring) a waterfall.

The boat now steers for the E. bank, touches at *Maccagno*, and stops at *Luīno* (**Hôtel du Simplon; Vittoria; Posta*), with the *Palazzo Crivelli* surrounded by pines, the station for Lugano (p. 138), and a favourite summer resort on account of the beauty of its environs. About $1\frac{1}{2}$ M. to the S., at the mouth of the *Margorabbia*, lies *Germignaga*, with the large silk-spinning (*filanda*) and silk-winding (*filatoja*) factories of Cesare Bozotti and Co. of Milan. On the W. bank rise two grotesque-looking castles (*Castelli di Cannero*), half in ruins, the property of Count Borromeo. In the 15th cent. they harboured the five brothers Mazzarda, notorious brigands, the terror of the district. *Cannero* is beautifully situated in the midst of vineyards and olive-groves, which extend far up the slopes of the mountain. The W. bank is clothed with the richest vegetation, and studded with innumerable white houses and a succession of picturesque villages.

The small villages of *Oggebbio* and *Ghiffa* on the W. bank, and *Porto Valtravaglia*, on the E. In a wooded bay beyond the last lies *Calde*, with the ancient tower of the *Castello di Calde* on an eminence. Then *Laveno* (**Posta; Moro; Stella*), a village of some importance, beautifully situated in a bay at the mouth of the *Boesio*, formerly a strongly fortified harbour for the Austrian gun-boats (omnibus to Varese and Como see p. 137). Behind Laveno rises *Il Sasso del Ferro* (5918 ft.), the most beautiful mountain on the lake, commanding a magnificent view of the lake, the plain as far as Milan, and the Monte Rosa chain. The five-peaked summit of Monte Rosa is also visible from this part of the lake.

At the boat approaches *Intra*, a rotunda with a statue, belonging to the *Villa Prina*, becomes visible. The valley, which here opens to the W., suddenly discloses a strikingly picturesque view of the N. neighbours of Monte Rosa: first the *Strahlhorn*, then the *Mischabel* and *Simplon*. They are lost to view as the steamboat turns the point between *Intra* and *Pallanza*, but soon re-appear and remain visible until *Isola Bella* is reached. From the island itself they are hidden by the mountains of the valley of the *Tosa*.

Intra (*Vitello d'Oro; Leone d'Oro*), a flourishing town with manufacturing, chiefly belonging to Swiss proprietors, is situated on an

alluvial soil, between the mouths of two mountain-streams, the *S. Giovanni* and *S. Bernardino*. Omnibus daily between Intra, Pallanza, Gravellona, Omegna, and Orta; comp. R. 24.

On the promontory of *S. Remigio*, which here juts into the lake, stands a church on the site of an ancient Roman temple of Venus. This is the widest part of the lake. The little *Isola S. Giovanni*, one of the Borromeo group, with its chapel, house, and gardens, is the property of Count Borromeo.

Pallanza (*GRAND HÔTEL PALLANZA, a large house, beautifully situated, R. 3, B. 1½, D. 4½, A. and L. 1½ fr.; omnibus on the quay. — POSTA; ITALIA. — *Boat* with one rower to the *Isola Madre* 1½, with two 3 fr., to *Isola Bella* 2½ or 4½; to both islands 3½ or 6, to *Stresa* 2½ or 4, to *Laveno* 2½ or 4½, to *Luino* 6 or 10 fr., etc. — *Diligence* to *Domo d'Ossola* in 5 hrs., on the arrival of the steamboat from *Magadino*. Omnibus to *Orta*, see p. 149), the seat of the authorities of the province, is a thriving little town (4000 inhab.), delightfully situated opposite the Borromeo Islands. Some of the gardens here (*Rovelli*, *Cerutti*, etc.) deserve a visit.

The lake here forms an extensive bay, 4½ M. long and 2¼ M. wide, running in a N. W. direction, at the N. extremity of which is the influx of the impetuous *Tosa* (*Toce*). On its N.E. bank lies *Suna*, on the S.W. *Feriolo* (*Leone d'Oro*), where the Simplon route (p. 35) quits the lake; the steamboat does not always touch at these two stations. Then **Baveno** (**Bellevue*; *Beaurivage*; *Sempione*), a small town with 1300 inhab., the usual starting-point of travellers from the Simplon for a visit to the

***Borromeo Islands.** The steamers touch at the most S. of these, the *Isola Bella*, which with the *Isola Madre* is the property of the Borromeo family. Between these lies the *Isola dei Pescatori*, or *Superiore*, the property of the fishermen who inhabit it; to the N. is the *Isola S. Giovanni* mentioned above. Count *Vitalio Borromeo* (d. 1690) erected a château on **Isola Bella* (**Hôtel du Dauphin*, R. from 2, B. 1½, D. 4, L. and A. 1½ fr.), and converted the barren rock into beautiful gardens, rising on ten terraces 100 ft. above the lake, and stocked with lemon-trees, cedars, magnolias, cypresses, orange-trees, laurels, magnificent oleanders, and other luxuriant products of the south. The view is very beautiful (evening light most favourable). Shell-grottoes, fountains (dry), mosaics, and statues meet the eye in profusion, but in somewhat questionable taste. The *Château*, which is quite disproportionate to the small extent of the island, is richly decorated, and contains a *Collection of Pictures* more numerous than valuable. The N. wing is in ruins. The view through the arches of the long galleries under the château is very striking. A domestic hurries visitors through the apartments (fee ½—1 fr. for each pers.), and consigns them to a gardener, who shows the garden with equal dispatch for a similar fee.

The ***Isola Madre** on its S. side resembles the *Isola Bella* and is laid out in seven terraces with lemon and orange-trellises; on the upper terrace is an uninhabited 'Palazzo'. On the N. side, there are charming walks in the English style, with most luxuriant vegetation, which render it a far pleasanter resort than the *Isola Bella* (fee 1 fr.). — The **Isola dei Pescatori** is entirely occupied by a small fishing-village, the single open space being just sufficient for drying the nets.

The scenery around the Borromean Islands rivals that of the Lake of Como in grandeur, and perhaps surpasses it in softness of character. Monte Rosa is not visible; the snow-mountains to the N. W. are the glaciers and peaks of the Simplon; of the nearer mountains the most conspicuous are the white granite-rocks near Baveno (p. 35). The traveller coming from the N. cannot fail to be struck with the loveliness of these banks, studded with innumerable habitations, and clothed with southern vegetation (chestnuts, mulberries, vines, figs, olives); the extensive lake with its deep blue waters and beautiful girdle of snowy mountains combining the stern grandeur of the High Alps with the charms of a southern clime. Rousseau at one time intended to make the Borromean Islands the scene of his 'Nouvelle Heloise', but considered them too artificial for his romance, in which human nature is portrayed with such a masterly hand.

The steamboat now steers S. to

Stresa (*HÔTEL DES ILES BORROMÈES, with diligence office, $\frac{1}{2}$ M. from the landing-place, R. from 2 $\frac{1}{2}$, B. 1 $\frac{1}{2}$, A. $\frac{3}{4}$, D. 4 fr., pension in summer 7 $\frac{1}{2}$ —9 $\frac{1}{2}$ fr., in winter 5—6 fr., boat without rower 1 $\frac{1}{2}$ fr. for the first, 1 fr. for each subsequent hour. — *HÔTEL DE MILAN, R. 2, D. 3, L. and A. 1, pension 6—7 fr.; *HÔTEL DU SIMPLON; ALBERGO REALE, Italian inn. One-horse carr. to Domo d'Ossola 15—20 fr., two-horse 30—35 fr.; to Arona with one horse 6 fr.; carriages for the Simplon route to Sion may also be procured. No supplementary carriages provided when the diligence is full), situated on the coast, opposite the *Isola Bella*. The handsome *Rosminian Monastery* halfway up the mountain is now a college. Beautiful cypresses in the Churchyard. — Ascent of Monte Motterone, see p. 148.

As the boat pursues its course along the W. bank, the construction of the high-road, in many places supported by piers of masonry, attracts attention owing to the difficulties which had to be overcome. The banks gradually become flatter, and Monte Rosa makes its appearance in the W. The boat touches at *Belgirate* (Hôtel Borromeo), *Lesa*, and *Meina* (Albergo Zanetta) on the W., and at *Angera* on the E. bank (once a day only), and finally stops at the *Arōna* station. The handsome château above Angera belongs to Count Borromeo.

Arona (738 ft.) (**Italia*, or *Posta*, diligence-office; **Albergo Reale*, both on the quay; *Café* adjoining the *Albergo Reale*; *Café du Lac*, near the quay), an ancient town on the W. bank, with 3153 inhab., extends upwards on the slope of the hill. In the principal church of *S. Maria*, the chapel of the Borromean family, r. of the high altar, contains the *Holy Family as an altarpiece, by *Gaudenzio Vinci*, a master rarely met with; it is surrounded by five smaller pictures, the upper representing God the Father, at the sides eight saints and the donatrix.

On a height overlooking the entire district, $\frac{1}{2}$ hr. N. of the station and pier, is a colossal **Statue of S. Carlo*, 70 ft. in height, resting on a pedestal 42 ft. high, erected in 1697 in honour of the celebrated Cardinal, Count Carlo Borromeo, Archbishop of Milan (born here in 1538, died 1584, canonised 1610).

The head, hands, and feet of the statue are of bronze, the robe of wrought copper. Notwithstanding its enormous dimensions, the statue is not devoid of artistic merit. The various parts are held together by iron clamps, and by stout masonry in the interior. By means of ladders, kept in readiness in the neighbourhood (fee), the lower part of the robe can be attained on the W. side, and the interior entered. The venturesome climber may now ascend by means of iron bars to the head of the statue, which will hold three persons. A window is introduced at the back of the statue. The suffocating heat and the number of bats which infest the interior render the ascent far from an enjoyable undertaking.

The adjacent church contains a few relics of S. Carlo. The extensive building in the vicinity is an *Ecclesiastical Seminary*.

Railway from Arona by Novara to Genoa and Turin see R. 18.

FROM ARONA TO MILAN.

42 M. RAILWAY in $2\frac{1}{4}$ — $2\frac{1}{2}$ hrs.; fares 8 fr. 5, 5 fr. 85, 4 fr. 15 c.

The line follows the S. bank of the lake, crosses the *Ticino* (*Tessin*), the boundary between Piedmont and Lombardy (till 1859 the boundary between Sardinia and Austria), and reaches *Sesto-Calende* (Posta) at the S. E. extremity of the Lago Maggiore, at the efflux of the Ticino. Stat. *Vergiate*, then *Somma*, where P. Corn. Scipio was defeated by Hannibal, B. C. 218. The district continues arid and sandy as far as stat. *Gallarate* (the junction of the Varese line, p. 137), a town with 5200 inhab. at the S. E. base of a range of hills which form the limit of the vast and fruitful plain, planted with maize, mulberries, and vines, extending hence to Milan.

Next stat. *Busto Arsizio*, the church of which, designed by Bramante, contains frescoes by Gaudenzio Ferrari. Then stat. *Legnano*, where Frederick Barbarossa was defeated by the Milanese in 1175; the principal church contains a fine altar-piece, one of the best works of Luini. Stat. *Parabiago*. Stat. *Rhò* (p. 113) possesses a church (*Madonna dei Miracoli*) by Pellegrini, which however remained unfinished till near the middle of the present century. Last stat. *Musocco*.

Milan, see R. 19. Omnibuses and fiacres, see p. 114.

24. From Stresa to Varallo.

Monte Motterone. Lake of Orta. Val di Sesia.

Three days suffice for a visit to this district, which, though seldom visited, is one of the most beautiful of the S. Alps. Travellers from the Simplon (R. 3) should, after visiting the Borromean Islands, begin this excursion at *Stresa* (p. 146) and terminate it at *Arona*; or *Gravellona* (p. 35) may be taken as the starting-point, and *Stresa* the termination, in which case the portion between Orta and Varallo must be traversed twice.

From Stresa or Isola Bella to Orta 7, from Orta to Varallo 5 hrs. walking; from Varallo to Arona or Novara about 6 hrs. drive. — A guide (to the summit of the pass 4, to the top of Motterone 5, to Orta 10 fr., and gratuitly) should be taken as far as the culminating point of the pass, or to the chalets, especially if the traveller intends to ascend to the summit of the mountain (recommended in fine weather, 2 hrs. additional). A supply of provisions is necessary for the excursion, little except milk being procurable. Donkey 6 fr. to the summit of the pass.

The long *Monte Motterone* separates the Lago Maggiore from the Lake of Orta. The footpath which crosses it from Stresa to Orta (road in course of construction) begins opposite Isola Bella, at the landing-place of the boats, and ascends rapidly by the r. bank of the brook as far as the ($\frac{1}{2}$ hr.) village, beyond which it pursues a N. direction through the chestnut-wood on the slope of the mountain ($\frac{1}{2}$ hr.), commanding a beautiful view of the Lago Maggiore. On ($\frac{1}{2}$ hr.) emerging from the wood, the path ascends to the W., traversing moor and pasture; in $\frac{1}{2}$ hr. it passes three rocks, crosses the brook, and ($\frac{3}{4}$ hr.) reaches a small group of houses (*Ristorante all' Alpe Volpe*), 10 min. below the culminating point of the pass. The summit of the mountain may be attained hence in 1 hr.

The extensive prospect commanded by the summit of **Monte Motterone* (4891 ft.) or *Margozzolo*, which may be termed the Rigi of the S. Alps, embraces the entire amphitheatre of mountains from Monte Rosa to the Ortler in the Tyrol. To the r. of Monte Rosa appear the snow-mountains of Monte Moro, Pizzo di Bottarello, Simplon, Monte Leone, Gries, and St. Gotthard; farther E. the conical Stella above Chiavenna, and the long, imposing ice-range of the Bernina, which separates the Val Bregaglia (p. 45) from the Valtellina (p. 52). At the spectator's feet lie six different lakes, the Lake of Orta, Lago Maggiore, Lago di Monate, Lago di Comabbio, Lago di Blandrone, and Lago di Varese; farther to the r. stretch the extensive plains of Lombardy and Piedmont, in the centre of which rises the lofty cathedral of Milan. The *Ticino* and the *Sesia* meander like silver threads through the plains, and by a singular optical delusion frequently appear to traverse a lofty table-land. The simultaneous view of the Isola Madre in Lago Maggiore and the Isola S. Giulio in the Lake of Orta has a remarkably picturesque effect. The mountain itself consists of a number of barren summits, studded with occasional chalets, shaded by trees. At its base it is encircled by chestnut-trees, and the foliage and luxuriant vegetation of the landscape far and wide impart a peculiar charm to the picture.

At the chalets, 10 min. from the finger-post mentioned above, milk may be procured; ($\frac{1}{4}$ hr.) the solitary church of *Madonna di Lucciago*, ($\frac{3}{4}$ hr.) *Chegino*, ($\frac{1}{4}$ hr.) *Armèno*, and (40 min.) *Miasino* are successively passed, and ($\frac{1}{2}$ hr.) the high-road is reached ($\frac{3}{4}$ M. from Orta) near the pension *Ronchetti Posta*. A little beyond the latter a path diverges from the road to the r., ascending in 10 min. to the *Sacro Monte* (see below), which may now be most conveniently visited in passing.

Orta (1220 ft.) (**Leone d'Oro*; *Hôtel S. Giulio*; both on the quay; one-horse carr. to Gravellona 8 fr.), a small town with narrow streets, paved with marble slabs, is most picturesquely situated on a promontory extending into the lake, at the base

of a precipitous cliff. At the S. entrance of the town is the handsome villa of the Marquis Natta of Novara.

Omnibus and *Diligence* from Orta daily to *Omegna* (Posta), at the N. end of the Lago di Orta, and by *Gravellona* (p. 35) to *Pallanza* (p. 145); also from Orta by *Buccione*, a village at the S. end of the Lago di Orta, commanded by the old *Castello di Buccione*, to *Gozzano*, the terminus of the Novara-Gozzano railway.

Above Orta rises the **Sacro Monte** (ascent between the two hotels), a beautifully wooded eminence, laid out as a park, on which 20 chapels were erected in the 16th cent. in honour of S. Francis of Assisi, each containing a scene from the life of the saint. The life-size figures are composed of terracotta, highly coloured, with a background *al fresco*; as a whole, though destitute of artistic worth, the representations are spirited and effective. The best groups are in the 13th, 16th, and 20th chapels, the last representing the canonization of the saint and the assembly of cardinals. The **Tower* on the summit of the hill commands an admirable panorama; the snowy peak of Monte Rosa rises to the W. above the lower intervening mountains. The '*Eremita del Monte*' expects a fee of 1 fr., for showing the above-mentioned three chapels.

In the **Lake of Orta** (9 M. in length, $1\frac{1}{2}$ M. in width), opposite to Orta, rises the rocky island of **S. Giulio**, covered with trees and groups of houses (boat there and back 1 fr.). The Church, founded by St. Julius, who came from Greece in 379 to convert the inhabitants of this district to Christianity, has been frequently restored; it contains several good reliefs, some ancient frescoes, a handsome pulpit in the Romanesque style, and in the sacristy a Madonna by *Gaudenzio Ferrari*.

On the W. bank of the lake, opposite the island, the white houses of the village of **Pella** peep from the midst of vineyards and groves of chestnut and walnut-trees. Passage from Orta to Pella 2 fr. with two rowers.

A path towards the S. winds upwards from Pella, through a grove of chestnut and fruit trees, in 20 min. to the *Madonna del Sasso*, the picturesque church of the village of *Boletto*. An open space by the church, on the brink of a precipice several hundred feet above the lake, commands a fine prospect.

At Pella mules may be procured for the journey over the Colma to Varallo (5 hrs., guide unnecessary). A steep path ascends the hill to the W., traversing luxuriant gardens (vines, figs, pumpkins, and fruit-trees); in 12 min. the ascent to the r. must be avoided. In 1 hr. (from Pella) *Arola* is reached, at a small chapel beyond which the ascent to the r. must again be avoided; the path pursues a straight direction and soon descends. The *Pellino*, a mountain-torrent, descending from the Colma, forms (5 min.) a picturesque waterfall. Beautiful retrospective views of the lake. The path now ascends through a shady wood, between disintegrated blocks of granite which crumble beneath the touch, to the **Col di Colma** ($2\frac{1}{2}$ hrs. from Pella), a ridge connecting *Monte Pizzigone* with *Monte Ginistrella*. The prospect of the Alps is beautiful, embracing Monte Rosa, the lakes of Orta and Varese, and the plain of Lombardy. The whole route is attractive. In descending on the W. side (to the r.) the traveller overlooks the fruitful *Val Sesia*,

with its numerous villages. The path, again traversing groves of chestnut and walnut-trees, carpeted with turf and wild-flowers, now leads through the *Val Duggia* to (1 hr.) *Civiasco* and (1 hr.)

Varallo (1515 ft.) (**Italia; *Posta; Falcone Nero*), the principal village (3200 inhab.) in the valley of the *Sesia*, a stream which is frequently dry in summer. The old town and the *Sacro Monte* are very picturesque when seen through the arches of the bridge. In the town a monument has been erected to Victor Emmanuel.

The *Sacro Monte* (1981 ft.), the object of numerous pilgrimages, rises in the immediate vicinity of the town. It is attained in $\frac{1}{4}$ hr. by a path shaded by beautiful trees, but the enjoyment is somewhat marred by the importunities of beggars. The summit, surmounted by a chapel and crucifix, commands a magnificent view. Besides the church there are in all 46 Chapels or Oratories on the summit and slopes of the *Sacro Monte*, many of them buried among the trees, containing scenes from the life of the Saviour, in terracotta, with life-size figures arranged in groups. Each chapel is devoted to a different subject; the 1st, for example, the Fall, the 2nd the Annunciation, and so on to the 46th, which contains the Entombment of the Virgin. Some of the frescoes by *Pellegrino Tibaldi* and *Gaudenzio Ferrari* are worthy of inspection. This '*Nuova Gerusalemme nel Sacro Monte di Varallo*' was founded by *Bernardino Caloto*, a Milanese nobleman, with the sanction of Pope Innocent VIII. As a resort of pilgrims, it did not come into vogue until after the visits of Cardinal Borromeo (p. 147) in 1578 and 1584, from which period most of the chapels date.

Varallo is admirably adapted as head-quarters for excursions to the neighbouring valleys, which are very attractive and easily accessible (comp. *Baedeker's Switzerland*).

A carriage-road (omnibus twice daily) descends the picturesque valley of the *Sesia* to (6 M.) *Borgo Sesia*, ($7\frac{1}{2}$ M.) *Romagnano* (*Posta*); then quitting the *Val Sesia*, by *Sizzano*, *Fara*, and *Briona* to *Novara* (p. 110).

25. From Arona to Genoa.

111 M. RAILWAY in 5–6 hrs.; fares 19 fr. 65, 13 fr. 75, 9 fr. 85 c.; no luggage free except small articles carried in the hand. Good refreshment-rooms at *Novara* and *Alessandria*. If *Arona* has been quitted late in the day, it is better to spend the night at *Alessandria* than to perform the interesting journey through the Apennines in the dark.

The railway at first commands picturesque views (to the l.) of the S. extremity of *Lago Maggiore* (p. 146) and the mountains of the *Brianza* (p. 127). Numerous cuttings and embankments. A flat, agricultural district extending as far as *Alessandria* is soon reached. The *Ticino* flows at some distance to the l.

Stations *Borgo-Ticino*, *Varallo-Pombia*, and *Oleggio* (to the r. a fine glimpse of the *Monte Rosa* chain). Then stat. *Bellinzago*, and (23 M.) *Novara* (p. 112), where the *Arona* and *Genoa* line is crossed by that from *Milan* to *Turin* (R. 18); to *Turin* in 3 hrs. (fares 10 fr. 45, 7 fr. 85, 5 fr. 25 c.).

Next stations *Vespolate*, *Borgo Lavazzaro*, *Mortara*, the last of which was taken by storm by the Austrians two days before the

battle of Novara (p. 112). To the r. and l. are numerous fields of rice, which are laid under water during two months in the year.

FROM MORTARA TO MILAN (32 M.) railway in $1\frac{1}{4}$ —2 hrs.; fares 4 fr. 45, 3 fr. 30, 2 fr. 15 c. (from Milan to Genoa by this line express in 5, ord. trains in 8 hrs.; comp. R. 26). Stat. **Vigevano** (*Albergo Reale*), a town of some importance in the silk-trade, with 15,000 inhab., is situated near the r. bank of the Ticino. Spacious market-place surrounded by arcades. Beyond Vigevano the Ticino is crossed; stat. *Abbiategrosso, Gaggiano, Corsico, and Milan* (p. 113).

Next stations *Valle, Sartirana, Torre-Beretti* (railway to Pavia, see p. 155).

To the l. the long chain of the *Apennines* forms a blue line in the distance. Rice-fields are seen in every direction. The line crosses the *Po* by means of a bridge of twenty-one arches, and traverses sandy hills planted with vines. Beyond ($30\frac{1}{2}$ M.) stat. **Valenza** (branch-line to Vercelli, see p. 112) the train passes through a tunnel $1\frac{1}{3}$ M. in length. Then stat. *Val Madonna*; several picturesquely situated small towns lie on the chain of hills to the r. The *Tanaro* is then crossed, and some fortifications passed.

(10 M.) **Alessandria** (*Hôtel de l'Univers; Europa; Victoria; Aquila; *Railway Restaurant*), an uninteresting town with 57,079 inhab., situated on the *Tanaro* in a marshy district, and strongly fortified, was founded in 1168 by the Lombard towns allied against the Emp. Frederick Barbarossa and named after Pope Alexander III. It is surnamed *della paglia*, i. e. of straw, perhaps because the first houses were built of clay and straw. Alessandria being a junction of several lines, carriages are generally changed here. Railway to the W. to Turin, see R. 13; E. to Piacenza, Parma, Bologna (Ancona), RR. 12, 40; to Cavaller-Maggiore, p. 111.

FROM ALESSANDRIA TO ACQUI, a branch-line towards the S. in 1 hr. 10 min. (fares 3 fr. 75, 2 fr. 65, 1 fr. 90 c.). Acqui, the *Aquæ Statielæ* of the Romans, an episcopal town on the *Bormida* with 8600 inhab., is well known for its mineral waters, which resemble those of Aix-la-Chapelle in their ingredients and effects. The *Cathedral*, with its double aisles, dates from the 12th cent. Near Acqui the Austrians and Piedmontese were defeated by the French in 1794. Good wine is produced in the vicinity. This line is to be prolonged to *Cairo and Savona* (p. 96), where it will unite with the coast-line from Genoa to Nice.

The line crosses the *Bormida*, which a short distance below Alessandria falls into the *Tanaro*. About $1\frac{1}{4}$ M. E. of the bridge, in the plain between the *Bormida* and the *Scrivia*, is situated the small village of *Marengo*, near which, on 14th June, 1800, was fought a battle which influenced the destinies of the whole of Europe. The French were commanded by Napoleon, the Austrians by Melas. The battle lasted 12 hrs., and the French lost Desaix, one of their best generals.

The district which the railway now intersects is at first flat; in the distance rise the *Apennines*. Next stat. *Frujarolo*. (14 M.) Stat. **Novi** (**Sirena*) (branch-line to Pavia and Milan, see R. 26; to Piacenza, see R. 12), situated on the hills to the r., commanded by a lofty square tower, was the scene of the victory gained by the

Austrians and Russians under Suwarow over the French on 15th Aug., 1799. At stat. *Serravalle* the train enters a mountainous district; then *Arquata*, with a ruined castle on the height. Between this point and Genoa there are eleven tunnels. The train winds its way through profound rocky ravines (*la bocchetta*), traversing lofty embankments and several times crossing the mountain-brook (*Scrivia*). The scenery is imposing and beautiful. Stat. *Isola del Cantone*; on the height to the r. the ruins of an old castle. Stat. *Busalla*, the culminating point of the line, 1192 ft. above the sea-level, is the watershed between the Adriatic and the Mediterranean.

The last tunnel, the *Galleria dei Giovi*, is upwards of 2 M. in length, the transit occupying 7 min. Then several short cuttings. The landscape becomes more smiling; the hills, planted with vines and corn, gradually become more thickly sprinkled with the villas of the Genoese.

To the r., on the loftiest summit of the mountain near stat. *Pontedecimo*, rises the white church of the *Madonna della Guardia*. Next stat. *Bolzaneto* and *Rivarolo*. The railway now crosses the *Polcevera*, the stony channel of which is occasionally covered by an impetuous torrent. On the summits of the heights to the l. are towers belonging to the old fortifications of Genoa. The last stat. *S. Piër d'Arëna* is a suburb of Genoa. On the r. are the lighthouse and citadel, beneath which the train enters the town by a tunnel. On the r., before the station is entered, stands the *Palazzo del Principe Doria*.

(33½ M.) **Genoa**, see p. 84.

26. From Milan to Genoa by Pavia.

Certosa di Pavia.

95. M. RAILWAY from Milan to Pavia in 50 min. or 1 hr. (fares 4 fr. 40, 3 fr. 20, 2 fr. 30 c.); from Milan to Genoa in 4¾—5½ hrs. (fares 17 fr. 25, 12 fr. 75, 8 fr. 75 c.). An early train should be taken in order that the remarkable scenery of the Apennines may be seen to advantage. Those who desire to visit both the Certosa and Pavia from Milan are recommended to take a return-ticket to Pavia, inspect the town (in about 3 hrs.), and then drive (one-horse carriage 4—5 fr.) to the Certosa, a pleasant journey of 50 min., skirting a canal. A visit to the Certosa occupies 1½—2 hrs.; thence to stat. Certosa a walk of ¼ hr. (The return-ticket is of course not available for the journey from Pavia to the Certosa and thence to Milan, as the journey cannot be broken without the ticket being given up.)

The train to Pavia at first follows the Piacenza line, then diverges to the S.W. before stat. *Rogoredo* is reached. The high road, which in a straight direction follows the *Naviglio di Pavia* (p. 115), a broad canal, lies on the r. Below Pavia, near the union of this canal with the *Ticino*, there are some remarkable locks. The district is flat; underwood and rice-fields are traversed alternately. Stations *Locate* and *Villamaggiore*.

On the road, to the W. of the line, lies *Binasco*, a small town with an ancient castle, in which, on 13th Sept., 1418, the jealous and tyrannical Duke Fil. Maria Visconti caused his noble and innocent wife Beatrice di Tenda (p. 110) to be executed.

If the Certosa is visited from the railway, the train is quitted at stat. *Guinzano*, or *della Certosa*, whence the path planted with willows is followed, and the long garden-wall of the monastery skirted towards the r. (walk of $\frac{1}{4}$ hr.). The *Sagrestano* should be enquired for at the entrance. A French lay-brother generally acts as guide (fee for 1 pers. 1 fr.; the fees are expended in the maintenance of the buildings). The monastery at present numbers 11 inmates.

The celebrated ***Certosa**, or Carthusian monastery, founded in 1396 by Gian Galeazzo Visconti, and suppressed under Emperor Joseph II., was restored to its original destination in 1844 and presented to the Carthusians. The ****Façade**, begun in 1473 by *Ambrogio Borgognone*, an example of the richest Renaissance style, is entirely covered with marble of different colours and most tastefully decorated; below are medallions of Roman emperors, above them scenes from sacred history, and from the life of Giangaleazzo; then heads of angels, beyond them the magnificent windows, and above these numerous niches filled with statues. All the most distinguished Lombard masters from the 15th to the 17th cent. have had a share in its embellishment, and it is unquestionably the finest work of this decorative description in N. Italy, although inferior to the façades of the cathedrals of Orvieto and Siena, especially as the upper part has never been completed. The body of the church, begun in 1396 by *Marco di Campione* in the Gothic style, consists of a nave with aisles and 14 chapels, and is surmounted by a dome, borne by ten slender columns. The Interior (to which ladies are now admitted) is sumptuously and tastefully fitted up. The handsome coloured enrichments were probably designed by Borgognone, and the pavement of modern mosaic is also worthy of notice. The chapels and altars are richly adorned with valuable columns and precious stones, and the church contains several interesting pictures and monuments.

2nd Chapel on the r.: good altar-piece in six sections by *Macrino d'Alba* (1496); 4th Chapel r., Crucifixion by *Ambrogio Borgognone*; 5th Chapel r., St. Sirus with four saints, by the same. The 2nd Chapel on the l. (counting from the entrance) formerly contained a picture by *Perugino* in six sections, of which the central part, above, representing *God the Father, is alone original, the other parts being now in France and England. The other frescoes and paintings by *Borgognone*, *Procaccini*, *Guercino*, *Bianchi*, *Crespi*, father and son, and others are of no great value. The transept and choir are separated from the rest of the church by a beautiful screen of iron and bronze. S. Transept: magnificent *Monument of Giangaleazzo Visconti, designed in 1490 by *Galeazzo Pellegrini*, but executed chiefly by *Antonio da Amadeo* and *Giacomo della Porta*, and not completed till 1562. N. Transept: Monuments of Ludovico il Moro and his wife *Beatrice d'Este (d. 1497). The *choir contains a fine altar with carving of the 16th century. The choir-stalls are adorned with figures of apostles and saints from drawings

by Borgognone. The four handsome bronze candelabra in front of them are by *Libero Fontana*. The old sacristy to the l. of the choir contains a beautifully carved ivory altar-piece in upwards of 60 sections by *Leonardo de' Ubriachi* of Florence (16th cent.). The door to the r. of the choir, handsomely framed in marble, leads to the *Lavatorio*, which contains a richly adorned fountain and (on the l.) the Madonna and child in fresco by *Bern. Luini*. To the r. of the lavatory is a small burial-place. The *Sagrestia Nuova*, or Oratorio, is entered from the S. end of the transept: *Altar-piece, an Assumption by *Andrea Solario*, but the upper part is said to have been painted by *Giulio Campi* of Cremona. Over the door, Madonna enthroned, by *Bart. Montagna*; the side pictures by *Borgognone*. The front part of the *Cloisters (della Fontana) possesses slender marble columns and charming decorations in terracotta. Fine view hence of the side of the church and the S. transept with its trilateral end. The refectory is also situated here. Around the large cloisters, farther back, are situated the 24 small houses occupied by the monks, each consisting of three rooms with a small garden.

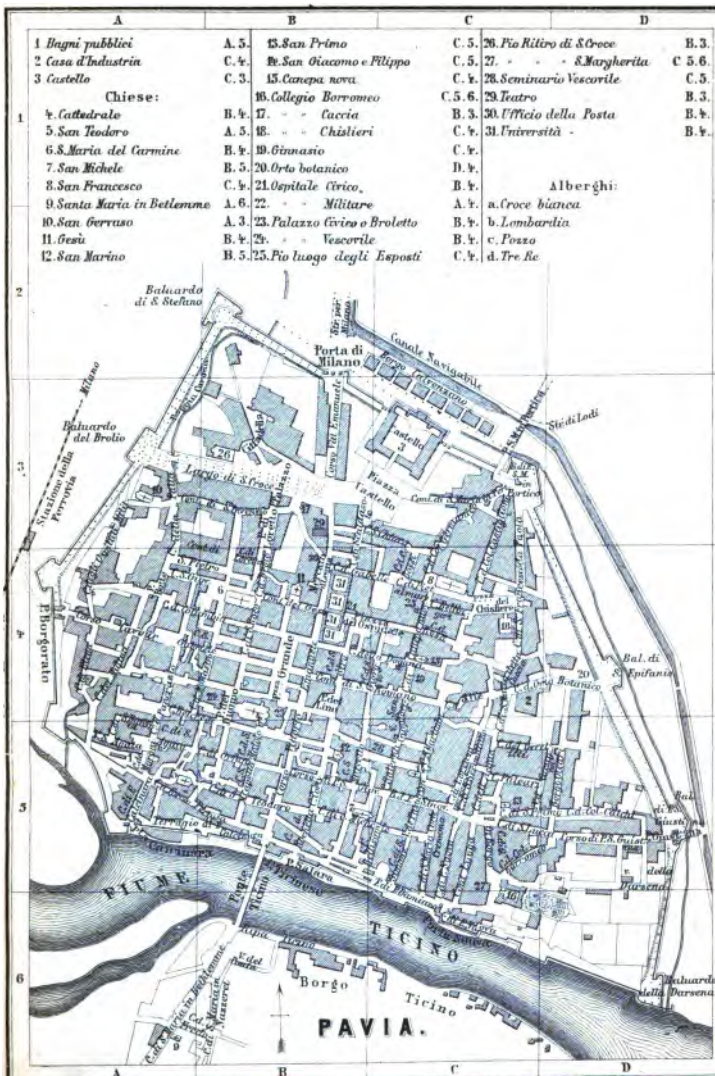
The battle of Pavia, at which Francis I. of France was taken prisoner by Emperor Charles V., took place near the Certosa in 1525.

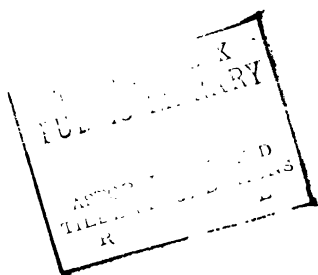
Pavia (**Croce Bianca*, R. from 2½ fr., L. ½, omnibus ½ fr.; *Lombardia*; *Pozzo*, near the bridge over the Ticino; *Tre Re*, starting-point of the diligences; *Caf * at the corner of the Corso Vittorio Emanuele and the Corso Cavour), with 29,618 inhab., situated near the confluence of the Ticino and the Po, the *Ticinum* of the ancients, subsequently *Papia*, was also known as the *Citt  di Cento Torri* from its hundred towers, many of which still exist. In the middle ages it was the faithful ally of the German emperors, until it was subjugated by the Milanese; it is still partly surrounded by the walls and fortifications of that period. At the N. end of the town is situated the *Castle*, erected by the Visconti in 1460—69, now employed as a barrack.

Leaving the railway-station, we enter the Corso Cavour through the Porta Borgorato or Marengo (in a wall to the r. is the statue of a Roman magistrate), and following the Via S. Giuseppe to the r. reach the Piazza del Duomo. The *Cathedral* (Pl. 4) rises on the site of an ancient basilica, to which a gateway on the l. and the huge Romanesque campanile still belong. The present edifice, begun in accordance with a design by *Bramante*, and continued by *Cristoforo Rocchi* in 1486, but never completed, is a vast circular structure with four arms.

In the interior, on the r., is the sumptuous **Arca di S. Agostino*, adorned with 290 figures (of saints and allegorical), begun, it is supposed, in 1362 by Bonino da Campiglione, by whom the figures on the tombs of the Scaliger family at Verona (p. 173) were executed. The lance of Roland is also preserved here. Then, to the r. of the entrance, a large model in wood of the church as originally projected.

We may now proceed to the *Corso Vittorio Emanuele*, a street intersecting the town in a straight direction from N. to S., from the Porta di Milano to the Porta Ticinese, and leading to the covered *Bridge* (a pleasant promenade with picturesque view) over the





Ticino, which is here navigated by barges and steamboats. A chapel stands on the bridge, halfway across.

S. Michèle (Pl. 7), to which the third side-street to the r. leads (coming from the bridge), a Romanesque structure erroneously attributed to the Lombard kings, belongs to the latter part of the 11th cent., but has recently been restored. The façade is adorned with numerous very ancient reliefs in sandstone in ribbon-like stripes and a curious gable gallery. The nave and aisles are supported by eight pillars, from which rise double round arches. The short choir, under which there is a crypt, terminates in an apse. Over the centre of the transept rises a dome. The pillars of the nave are adorned with ancient frescoes by pupils of Giotto.

The traveller may now ascend the *Corso Vitt. Emanuele* to the *University* (Pl. 31), the oldest in Europe, said to have been founded by Charlemagne. The building is much handsomer than that of Padua (p. 189); the quadrangles of the interior are surrounded by handsome arcades and embellished with numerous memorial-tablets, busts, and monuments of celebrated professors and students. In the first court is a marble statue of the mathematician *Antonio Bordonì* (d. 1864), in the second three monuments to professors attended by students.

The *Contrada del Gesù*, opposite the university, and the first street diverging from it to the l. lead to the (r.) *Casa Malaspina*, at the entrance to the court of which are busts of *Boëthius* and *Petrarch*. The former, when confined here by Emperor Theodoric, composed his work on the 'Consolation of Philosophy', and the latter once spent an autumn here with his daughter and son-in-law. His grandson, who died at the *Casa Malaspina*, was interred in the neighbouring church of *S. Zeno*. A short poem of *Petrarch* in allusion to this event, in six Latin distichs, is one of the many inscriptions on the wall opposite the entrance. The building contains a small collection of pictures and engravings. — The *Contrada del Gesù* terminates in the *Piazza del Carmine*, in which is situated the church of *S. Maria del Carmine* (Pl. 6), a brick edifice of fine proportions, flanked with chapels, and dating from 1395. Opposite to it is a handsome court of the 15th cent. (undergoing restoration).

FROM PAVIA TO VALENZA by railway in 2 hrs. (fares 5 fr. 75, 4 fr. 5, 2 fr. 90 c.). The line crosses the *Ticino* and intersects the *Lomellina*, or broad plain of the Po, in a S.W. direction. Stations *Cava*, *Zinasco*, *Pieve*, *Sannazzaro*, *Ferrera*, *Lomello*, *Mede*, *Castellaro*, *Torre-Beretti*, *Valenza*; see p. 151.

Beyond Pavia the line crosses the *Ticino*, and a short distance farther the Po and one of its small affluents. Stations *Cava-Manara*, *Bressana*, *Calcababbio*.

Voghera, and the journey to *Tortona*, see p. 81. *Novi*, and the journey to

Genoa, see p. 151.

27. From Milan to Verona.

43 M. RAILWAY in 5½—7 hrs. (fares 18 fr. 56, 13 fr. 53, 10 fr. 61 c.). Finest views to the left.

First stations *Limite* and *Melzo*. Near stat. *Cassano*, a large village with handsome houses, the train crosses the blue *Adda*, which issues from the Lake of Como near *Lecco* (p. 136). At *Treviglio* the line turns to the N. (branch-line to *Cremona*, see R. 32).

Bergāmo (1246 ft.) (**Italia*, R. from 2 fr., L. ½, A. ½ fr.; **Venezia*; *Elefante*; **Caffè Centrale*), the capital of the district, or 'Delegation', consisting of two distinct quarters, the new town (*Borgo S. Leonardo*) and the old town (*Città*), is an important commercial place with 37,363 inhab., celebrated for its great Fair, the *Fiera di S. Alessandro*, held annually from the middle of August to the middle of September. The *New Town*, containing the *Fiera*, or site of the fair, the corso, and the new town-hall (*municipalità*), is situated on level ground. The *Old Town* on the hill, connected with the lower town by the *Strada Vittorio Emanuele*, and consisting chiefly of very steep streets, is the seat of the government-offices and courts of justice. The *Promenade* affords a fine view of the richly cultivated plain and the beautiful amphitheatre formed by the surrounding mountains, particularly those to the N.E. The *Castle*, rising on the hill to the N.W. above the town, commands a still finer prospect. In the market-place (1¼ M. from the railway-station), now the *Piazza Garibaldi*, is situated the *Palazzo Nuovo*, the seat of the municipal authorities, erected in the Renaissance style by Scamozzi, but unfinished. Opposite to it is the library in the Gothic *Palazzo Vecchio*, or *Broletto*, the ground-floor of which consists of an open hall supported by pillars and columns. Near it is the *Monument of Torquato Tasso* (whose father *Bernardo* was born at Bergamo in 1493), and a handsome fountain. At the back of the *Broletto* rises the church of *S. Maria Maggiore*, erected in 1173 in the Romanesque style (entrance on the S. side), with ancient portals supported by lions on the N. and S. sides. Adjoining the N. portal is the rich Renaissance façade of the chapel of the *Colleoni*. The church contains some ancient pictures, fine *carved work on the choir-stalls, admirable inlaid wood (intarsia) by the Bergamasque *Giov. Franc. Capo Ferrato*, and the handsome monuments of the celebrated composer *Donizetti* of Bergamo (d. 1848), by *Vinc. Vela*, and (opposite) his teacher *Giov. Simone Mayr* (d. 1845). The adjoining **Cappella Colleoni* (shown by the sagrestano of the church), in the early Renaissance style, contains the monument of the founder *Bart. Colleoni* (d. 1475), with reliefs representing the Bearing of the Cross; Crucifixion, and Descent from the Cross; above them, the gilded equestrian statue of *Colleoni*; adjacent, the much smaller, but beautifully executed monument of his daughter *Medea*. *S. Grata*, adjacent to a nunnery, contains fine paintings and reliefs.

Bergamo

Città

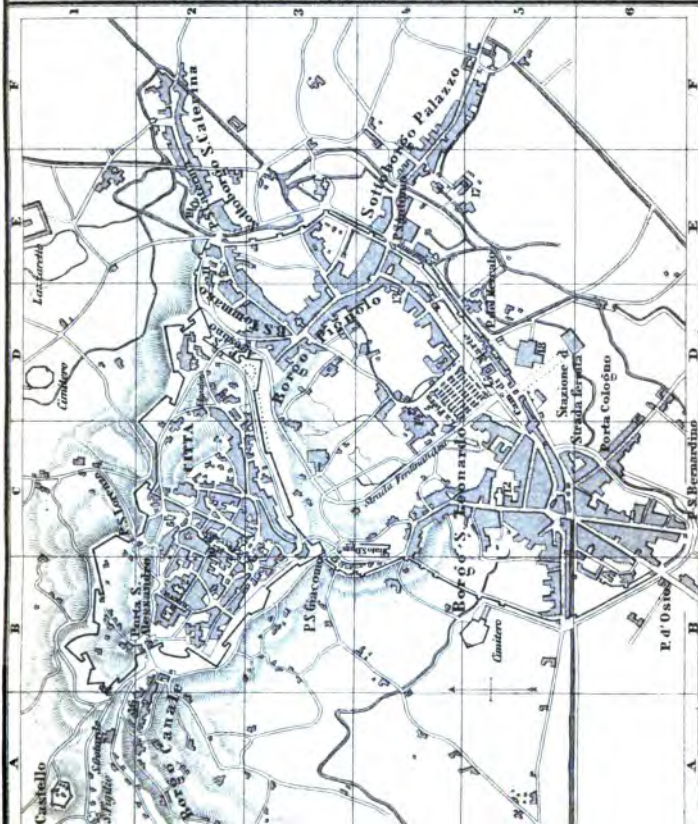
1. *Capella Colonna* B.2
2. *del Canino* B.2
3. *Duomo e Libreria* C.23
4. *La Fiera* D.4
5. *San Lorenzo* C.2
6. *S. Maria Maggiore* B.2
7. *Palazzo della Loggia* B.2
8. *nuovo* C.2
9. *vecchio* C.2
10. *Teatro* C.2

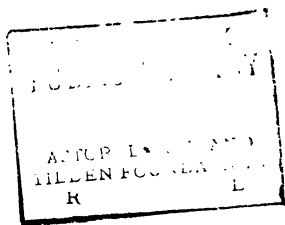
Borghi

11. *Academia Carrara* E.2
12. *S. Alessandro in Colonna* C.5
13. *Carlo al Soccorso* D.4
14. *Opitale* D.4
15. *Teatro Riccardi* D.5
- Borgo Canale
16. *S. Erasmo* A.12

Sottoborghi

17. *S. Alessandro alla Morla* E.5
18. *Casa di Ricovero* D.5
19. *S. Caterina* E.2





On the slope of the hill, in the street leading to the lower town, is situated the *Accademia Carrara*, a school of art containing models and a picture-gallery (open daily, 10—3).

1st Room: 28. *Velasquez*, Portrait. — 2nd R.: 79. *Leandro Bassano*, Monk praying; 85. *Vittore Belliniano*, Crucifixion; 75. *Civetta*, St. Christopher; 97. *Paolo Veronese*, St. Christina; 95. *Moretto*, Holy Family; 87. *Titian*, Sketch. — 3rd R.: 200. *Mantegna*, Resurrection; 218. *Bart. Vivarini*, Madonna; 204. *Giov. Bellini*, Portrait; 205. *Carotto*, Adoration of the Magi; 213. *Beltraffio*, Madonna; 212. *Antonello da Messina*, St. Sebastian; 194. *Crivelli*, Madonna; 210. *Giov. Bellini*, Madonna; 192. *Mantegna*, Portrait; *190. *B. Luini*, Annunciation; 187. *Giorgione* (?), Portrait; 154. *Lor. Lotto*, Holy Family; 146. *A. Previtali*, Madonna; 128. *Cima*, Saints; *135. *Raphael*, St. Sebastian (questionable, perhaps *Perugino*); 104. *Fr. Francia*, Bearing of the Cross; 106. *Dürer*, same subject. — 4th R.: 237. *A. Palmezzano*, Madonna; 128. *Previtali*, Madonna; *187. *Mantegna*, Madonna.

FROM BERGAMO TO LECCO by railway in 1¼ hr.; fares 4 fr., 2 fr. 90, 2 fr. 5 c.; stations: *Ponte S. Pietro*, *Mapello*, *Cisano*, *Calotzio*, *Lecco*. From *Lecco* to *Varenna* and *Colico*, see p. 136.

The line now describes a wide curve towards the S.E., and at stat. *Seriato* crosses the *Serio*. Stations *Garlago* and *Grumello* (hence to the Lago d'Isèo, see p. 167). At stat. *Palazzolo* the *Oglio* (p. 167), descending from the Lago d'Isèo, is crossed. Picturesque glimpse of the village in the valley to the l. with its slender towers. Then stat. *Coccaglio*, with the monastery of *Mont' Orfano* on a height, stat. *Ospedaletto*, and stat. *Brescia* (see R. 30), commanded by its castle.

The slopes near *Brescia* are sprinkled with villas. The red colour of the mountains is due to the presence of abundant iron-ore (comp. p. 162). The line soon quits the hilly district. Stat. *Rexato*. Near stat. *Ponte S. Marco* the *Chiese* is crossed. Beyond stat. *Lonato* a short tunnel and a long cutting.

A long viaduct now carries the line to *Desenzano* (p. 159), a harbour at the S.W. end of the *Lago di Garda* (see below). The train affords an admirable survey of the lake and the peninsula of *Sermione* (p. 159), connected with the land by a narrow isthmus. The venerable castle with its pinnacles and tower is especially conspicuous.

Next stat. *Pozzolengo*. In this district, extending from the banks of the lake to a point considerably beyond *Guidizzolo* (on the road from *Brescia* to *Mantua*), the obstinate and sanguinary battle of *Solferino* was fought on 24th June, 1859, between the united French and Italian armies and the Austrians. The defeat of the latter led shortly afterwards to the Peace of *Villafranca* (p. 178). The line of battle extended to a length of upwards of 15 M. The village of *Solferino* (Inn, good red wine; guides) lies on the heights to the S., about 5 M. from the railway; carriage from stat. *Desenzano*, there and back, 15 fr.

The train next reaches (in 20 min. from *Desenzano*) *Peschiera* (**Railway Restaurant*; station ¾ M. from the town; in the latter,

Tre Corone), a fortified town situated at the S.E. end of the Lago di Garda, at the efflux of the *Mincio* from the lake. In 1848 Peschiera was taken by the Piedmontese after a gallant defence by the Austrian General Rath. The villages of *Volta* and *Goito*, situated at some distance to the S., were also the scene of battles during the same year.

Beyond Peschiera the train crosses the *Mincio*. Stat. *Castelnuovo*; the village is picturesquely situated on the l. Beyond a chain of hills, penetrated by means of several cuttings, the train reaches stat. *Somma Campagna*, then *S. Lucia*, and finally

Verona, see p. 171.

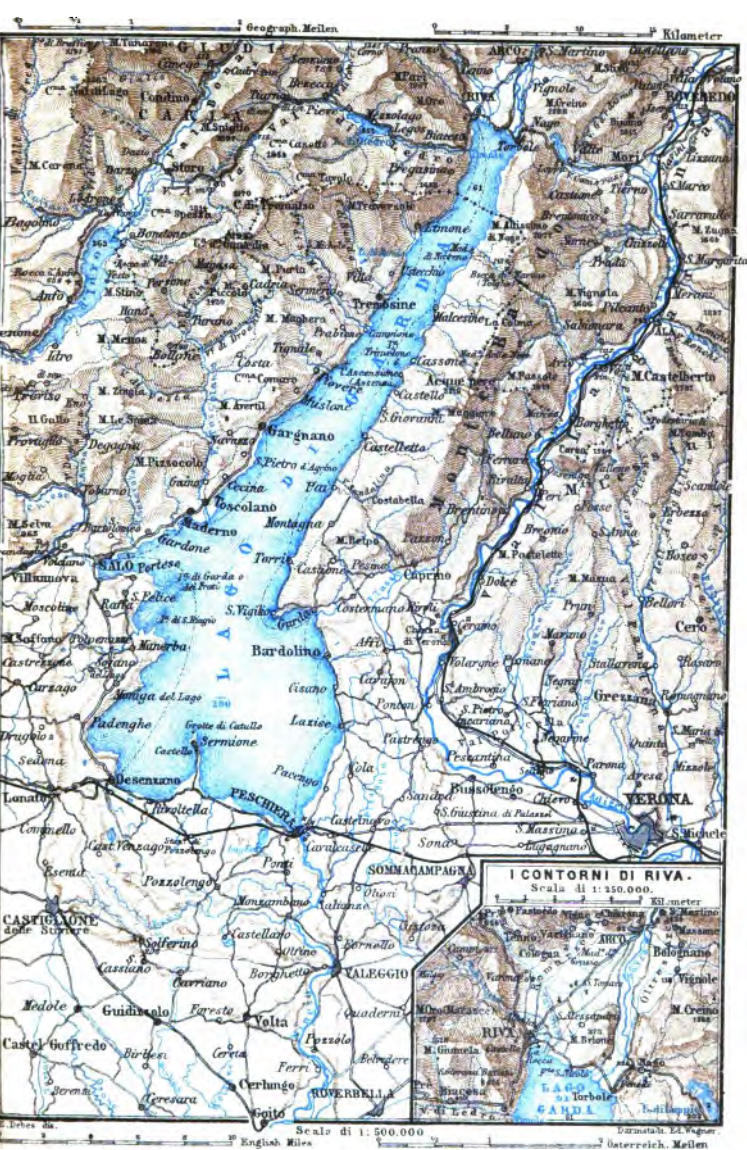
28. The Lago di Garda.

Steamboat. W. BANK, between Desenzano and Riva: dep. from Desenzano daily at 1.50 p. m., arr. at Riva at 6.30 p. m., dep. from Riva daily at 7.30 a. m., except Tuesdays, when it starts at 4 a. m. (fares 4 fr. 35, 2 fr. 40 c.). Stations *Salo*, *Maderno*, *Gargnano*, *Tignale*, *Tremosine*, *Limone*, *Riva*. E. BANK, between Riva and Peschiera: dep. from Riva daily at 6 a. m., except Mondays, when it starts at 4 a. m.; dep. from Peschiera daily at 3 p. m., arr. at Riva at 7.15 p. m. (fares $4\frac{1}{2}$, $2\frac{1}{2}$ fr.). Stations *Malcesine*, *Assenza*, *Castelletto*, *Torri*, *Garda*, *Bardolino*, *Lazise*, *Peschiera*. — Poor restaurant on board the steamers.

The **Lago di Garda** (226 ft.), the *Lacus Benacus* of the Romans, the largest of the N. Italian lakes, is 35 M. in length, and 7 M. broad at the widest part; area 189 sq. M., depth in many places upwards of 1000 ft. The whole lake belongs to Italy, except the N. extremity with Riva, which is Austrian.

The lake is rarely perfectly calm, and in stormy weather is almost as rough as the sea, a circumstance recorded by Virgil (*Georg.* II. 160). The blue water, like that of all the Alpine lakes, is remarkably clear. The *carpione*, or salmon-trout, which attains a weight of 25 lbs., the *trutta*, or trout, 1— $1\frac{1}{2}$ lb., the *lagone*, and the *sardene* are excellent fish.

The banks, although inferior in attraction to those of the Lake of Como, present a great variety of beautiful landscapes, enhanced by the imposing expanse of the water. Those of the S. half are flat and well cultivated, but they become bolder between Capo S. Vigilio and a point to the N. of Salò, where the lake contracts. The vegetation is luxuriant, especially on the more sheltered W. bank. Even the sensitive lemon arrives at maturity here (nowhere else in N. Italy, except on the Riviera di Ponente, see p. 96), but the trees require to be carefully covered in winter. This is accomplished with the aid of numerous white pillars of brick, 8—20 ft. in height, erected at regular intervals, and united by transverse beams at the top. The fruit is more bitter and aromatic than that of Sicily, suffers less from carriage, and keeps longer. Price in plentiful seasons 3—4 fr. per hundred, but frequently as high as 10 fr.



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Desenzano (*Mayer's Hôtel; Posta Vecchia*, pension 6½ fr.; *Vittoria; Aquila*), a thriving little town with 4000 inhab., at the S.W. angle of the lake, is a station on the railway from Milan to Verona (R. 27). Omnibus from the steamboat to the train 50 c., luggage 25 c.

To the E., not quite half-way to Peschiera (p. 161), is the narrow promontory of *Sermione* ('*Sirmio, penisularum insularumque ocellus*'), projecting 3 M. into the lake, which here attains its greatest breadth. The poet Catullus once resided and composed his poems in a villa on this peninsula. The still existing ruins consist of two vaults, remains of a bath, etc. A castle was also erected here by the Scaligers, who for upwards of a century (1262—1389) were princes of Verona.

The *Steamboat* steers near the W. bank, but does not touch at the small villages of *Moniga* and *Manerba*. Opposite to the promontory of *S. Vigilio* (p. 161) it next passes the small *Isola di S. Biagio* and the beautiful crescent-shaped island of *Lecchio*, or *Isola dei Frati*, the property of the Marchese Scotti of Bergamo. The latter was fortified by the Italians in 1859, but the works have since been removed. The steamer now steers to the W. and enters the bay of *Salò* (*Gambero*), a delightfully situated town with 3400 inhab., surrounded with terraces of fragrant lemon-groves. The *Monte S. Bartolommeo*, at the foot of which the town lies, affords a charming view, especially by evening light. (Diligence to Brescia, see below.) *Gardone* is the next village; then *Maderno*, on a promontory extending far into the lake, beyond which rises the *Monte Pizzocolo*. Farther on are *Toscolano*, *Cocina*, and *Bogliaco*. At the latter a large country-residence of Count Bettoni. Most of the lemon-gardens belong to members of the Italian noblesse. Then *Gargnano* (**Cervo*), an important looking place (4000 inhab.) in the midst of lemon and olive plantations, and one of the most attractive points on the lake (diligence twice daily to Brescia by *Salò*, *Gavardo*, and *Rezzata*).

The mountains now become loftier. The small villages of *Muslone*, *Piovere*, *Tignale*, and *Oldese* are almost adjacent. Then *Tremosine*, on the hill, scarcely visible from the lake, to which a steep path ascends on the precipitous and rocky bank. In a bay farther on are seen the white houses of *Limone*, another lemon and olive producing village. The Austrian frontier is passed a little beyond *La Nova*, and a view is soon obtained of the *Fall of the Ponale* (see below).

Riva (**ALBERGO TRAFFELLINI AL SOLE D'ORO*, R. 1 fl., L. and A. 50 kr.; **GIARDINO*, R. 90, B. 40, L. and A. 30 kr.; *HÔTEL KERN; Café Andreis Vittoria*, both under the arcades on the quay. *Baths* in the lake to the W., beyond the glacis of the castle; *Stellwagen* to *Mori*, 65 kr., see p. 161), charmingly situated at the N. end of the lake, and bounded by precipitous mountains on the E. and W. The *Church of the*

Minorites, outside the *Porta S. Michele*, erected in the 16th cent. and adorned with gilding and stucco mouldings, is a fine example of its style. The *Parish Church* in the town possesses several modern pictures and frescoes. The watch-tower of *La Rocca* on the lake, fortified anew since 1850, at present a barrack, and the old *Castello*, high on the mountain to the W., erected by the Scaligers, greatly enhance the picturesqueness of the place. The situation of Riva is sheltered and healthy, the heat of summer being tempered by the lake. Private apartments may be procured on moderate terms. Luggage is examined at Riva on the arrival and departure of the steamboats by Austrian and Italian officials respectively.

EXCURSIONS. To the *Fall of the Ponale* (2 hrs.). The waterfall itself, which is formed by the Ponale shortly before it issues from the Val Ledro into the lake, is hardly worth a visit, especially as it is difficult to find a good point of view (best from a boat, 2 fl. and fee), but a walk on the **Road* to the Val Ledro, which is carried along the rocks of the W. Bank at a considerable height by means of tunnels and cuttings, and commands beautiful views, will repay the traveller (shade in the afternoon). A path to the waterfall diverges from the road to the l. at the point where it turns into the Val Ledro. Limone (p. 159) lies $4\frac{1}{2}$ M. to the S. of the waterfall.

The *Monte Brione* (1224 ft.), a hill between Riva and *Torbole* (p. 161), $\frac{1}{2}$ hr. to the N.E., affords a fine survey of the valley and almost the entire lake. Path somewhat rough. — Pleasant excursion into the *Val Varrone*. The road, skirting the slope of the hill, leads to *Pranzo* and by the small lake of Tenno to (9 M.) *Tenno*, with an old castle. The road then traverses richly cultivated uplands, at a considerable height, commanding a succession of views, and leads by *Varignano* to (4 M.) *Arco* (p. 57).

The *Monte Baldo*, a range 45 M. in length, which separates the Lake of Garda from the valley of the Adige, is best ascended from *Nago*, 3 M. E. of Riva. The *Altissimo di Nago* (6811 ft.), the summit towards the N. and the most beautiful point, is reached hence in $4\frac{1}{2}$ hrs. (with guide). Extensive panorama, comprising a great portion of Upper Italy, the lake, the valley of the Adige, and the snow-mountains of the Adamello, *Presanella* and the *Ortler*. The ascent of the *Monte Maggiore*, or *Telegrafo* (6942 ft.), the central point, 6 hrs. from *Torri* or *Garda* (see below), via *Caprino* in 7 hrs., is fatiguing.

The *Valle di Ledro* affords another interesting excursion. Beginning of the route the same as to the *Fall of the Ponale* (see above). The road turns to the W. and enters the green valley. It leads by *Biacesa*, *Brè*, *Barcesine*, the pretty *Lago di Ledro* (2195 ft.), and *Mezzolago* on its N. bank, to ($7\frac{1}{2}$ M. from Riva) *Pieve di Ledro*. At *Bezzecca*, $\frac{3}{4}$ M. farther, opens the *Val Conzei*, with the villages of ($\frac{1}{4}$ hr.) *Enguiso* and ($\frac{1}{4}$ hr.) *Lenzumo* (thence back to Riva direct, by the *Mte. Trattat* and *Campi*, in $3\frac{1}{2}$ hrs.). From *Bezzecca* the road leads by *Tiarno* and through the sequestered *Val Ampola* to (9 M.) *Storo* (*Cavallo Bianco*) in the *Val Bona*, or *Chiese*, in which, 3 M. higher, lies *Condino* (*Torre*), the capital of *S. Giudicaria*. — Near the *Fort Ampola*, which formerly defended the road, but was destroyed in 1866 (3 M. before *Storo* is reached), the wild *Val Lorina* opens on the l.; through this valley a rough path leads to *Magasa* in the *Val Vestino*, surrounded by lofty mountains (more conveniently accessible from *Toscolano* on the Lago di Garda, or from *Bondone* or *Anfo* on the *Lago d'Idro*, see below).

Beyond *Storo*, and about $1\frac{1}{2}$ M. below the bridge over the *Chiese*, the road crosses the *Caffaro* near *Lodrone* (Austrian and Italian frontier), and reaches ($1\frac{1}{2}$ M.) the *Lago d'Idro*, 6 M. long, $\frac{1}{4}$ M. broad, the W. bank of which it skirts. Opposite ($3\frac{3}{4}$ M.) *Anfo*, with the mountain-castle

Rocca d'Anfo, lies the small village of *Idro*. At (3 M.) *Lavenone*, at the S. end of the lake, begins the picturesque *Val Sabbia*, of which the capital is (3 M.) *Vestone* (Tre Spade). At (3 M.) *Barghe* the road divides; that to the E. leads by *Sabbio*, *Vobarno*, and *Volciano* to (12 M.) *Salò* on the Lago di Garda (p. 159); that to the W. to *Preseglie* and through the *Val Garza* to (15 M.) *Brescia* (p. 162).

FROM RIVA TO MORI (p. 58) omnibus (Leonardi's) twice daily in 2 hrs. (fare 65, coupé 75 kr.). The road skirts the lake, and leads through *Fort S. Niccolò* to *Torbole* (*Bertolini), a harbour at the influx of the Sarca into the lake. It then rapidly ascends a wild and stony height (where the omnibus requires the aid of oxen), commanding magnificent retrospects of Arco and the lake, and passes *Nago*, where a fort was erected in 1859. The road next skirts the picturesque little lake of *Loppio* (928 ft.), from the middle of which a wooded rock rises, passes *Loppio*, an estate of Count Castelbarco of Milan, and reaches the village of *Mori*, 2 M. from the station.

10 min. after the steamboat has quitted Riva the above mentioned fall of the Ponale comes in view. *Torbole* (see above) is left on the l. The steamer now steers S. to **MALCESINE** (2000 inhab.), a good harbour on the E. bank, with an old castle of Charlemagne, which was subsequently a robbers' stronghold. Goethe, while sketching this ruin, narrowly escaped being arrested as a spy by the Venetian government. The castle has since been restored. Beyond it is the rock of *Isoletto*, then *Cassone*, and a short distance farther the small island of *Tremelone*. The next places of importance are *Castello*, *S. Giovanni*, *Castelletto*, *Montagna*, and somewhat inland *Torri*. The banks gradually become flatter. The promontory of *San Vigilio*, sheltered from the N. wind by the Monte Baldo, extends far into the lake, and is the most beautiful point of view on the E. bank. The surrounding hills are planted with vines, olives, and fig-trees. The village of **GARDA** (1100 inhab.), beautifully situated in a bay at the influx of the *Tesino* which descends from the Monte Baldo, gives its name to the lake. The château belongs to Count Albertini of Verona. To the S. in the distance is the peninsula of *Sermione* (p. 159). The next places are *Bardolino* (2000 inhab.) with a harbour, *Cisano*, and *Lazise* (2600 inhab.), another harbour.

Peschiera (*Restaurant* on the quay) (see p. 157) at the efflux of the *Mincio* from the lake, is a station on the Milan and Verona railway. Station $1\frac{1}{4}$ M. from the lake, omnibus 75 c.

29. From Pavia to Brescia by Cremona.

$77\frac{1}{2}$ M. RAILWAY in 5 hrs. (fares 13 fr. 90, 9 fr. 80 c., 7 fr.). None of the stations are worthy of note except Cremona, but this line affords the most direct communication between Genoa and Verona (on the Brenner Railway). — From Pavia to *Piacenza* by *Odogno* in 2 hrs. (fares 6 fr. 75, 4 fr. 80, 3 fr. 45 c.).

The line intersects the fertile plain watered by the *Po* and the *Olona*. Stations *Motta San Damiano*, *Belgiojoso*, with a handsome château; near *Corteolona* the Olona is crossed. Then *Mi-*

radolo, *Chignolo* on a small tributary of the Po, *Ospedaletto*, and *Casalpusterleno*, where the line unites with that from Piacenza to Milan (R. 40). Stat. *Codogno* possesses large cheese manufactories; the line to Piacenza diverges here to the S. (p. 236). Near *Pizzighettone*, a fortified place, the Adda, which is here navigable, is crossed. This district is considered unhealthy. Stations *Acquanegra* and *Cava Tigozzi*.

Cremona (p. 169) is a terminus station, from which the train backs out. To Treviglio (Milan and Bergamo), see R. 32.

From Cremona to Brescia the line proceeds due N., following the direction of the high road, through a flat district. Stations *Olmeneta*, *Robecco-Pontevico*, beyond which the *Oglio*, a considerable affluent of the Po, is crossed. *Verolanuova*, *Manerbio*, then across the *Mella* to *Bagnolo* and *S. Zeno Folzano*.

Brescia, see below.

30. Brescia.

Hotels. ALBERGO REALE, R. 2½, D. 3, A. 1 fr.; ALBERGO FENICE, in the Piazza del Duomo; ITALIA, well spoken of; TORRE DI LONDRA; *GAMBERO and *SCUDO DI FRANCIA, moderate; CAPELLO.

Cafés. Several adjacent to the theatre and in the Piazza del Duomo. — Beer at *Wührer's*, near S. Clemente (Pl. 20).

Fiacres (*Cittadine*) 85 c. per drive, 1¼ fr. per hour.

Diligences twice daily to Edolo, 5 fr. 80 c. (comp. p. 166). From Brescia to Iseo 1 fr. 70 c.; from Edolo to Pisogne 3 fr. From Brescia to Mantua, see p. 181. — Railway by Cremona to Pavia, see R. 29.

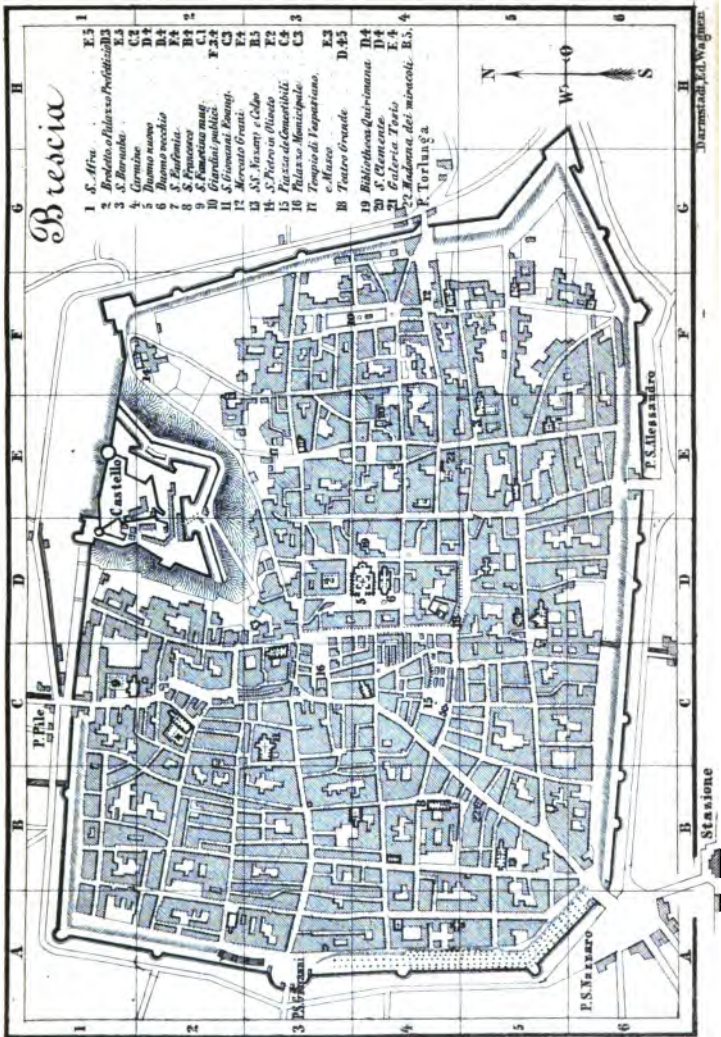
Brescia (515 ft.), the ancient *Brizia*, which was conquered by the Gauls and afterwards became a Roman colony, vied with Milan at the beginning of the 16th cent. as one of the wealthiest cities of Lombardy, but in 1512 was sacked and burned by the French under Gaston de Foix, after an obstinate defence. Five years later it was restored to the dominions of Venice, to which it belonged till 1797, but it has never recovered its ancient importance. On 1st April, 1849, the town was bombarded and taken by the Austrians under *Haynau*.

The town, with 38,906 inhab., many of whom are occupied in the manufacture of iron wares, is delightfully situated at the base of the Alps. Previous to the events of 1848 the town and its environs constituted a vast manufactory of weapons (*'Brescia armata'*), and furnished a large proportion of the arms used by the Austrian army. Its energies are now devoted to the service of Italy.

We quit the station by a broad street, turn to the r. into the Corso Garibaldi, and follow the third side street to the l. as far as some painted houses, pass between them, and again turn to the l. in front of the double arcades. The first side street on the r. then leads to the Piazza del Duomo.

Brescia

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| 1 | S. Affre | E.5 |
| 2 | Bredeto d'Alvise Profittidini | E.3 |
| 3 | S. Barnaba | E.2 |
| 4 | Garnine | D.4 |
| 5 | Duomo nuovo | D.4 |
| 6 | Duomo vecchio | F.4 |
| 7 | S. Eufemia | B.4 |
| 8 | S. Francesco | C.1 |
| 9 | S. Felice mag. | F.2 |
| 10 | Giardini pubblici | F.3 |
| 11 | S. Giovanni Evangel. | F.4 |
| 12 | Moretto Venet. | B.5 |
| 13 | S.S. Nazari e Celso | F.2 |
| 14 | S. Pietro in Oliveto | C.4 |
| 15 | Piazza de' Canonici | C.3 |
| 16 | Piazza Municipale | E.3 |
| 17 | Tempio di Vespasiano e Museo | D.45 |
| 18 | Teatro Grande | D.4 |
| 19 | Biblioteca Quiriniana | D.4 |
| 20 | S. Clemente | E.4 |
| 21 | Galleria Teo | E.4 |
| 22 | Madonna dei miracoli | E.4 |
| | P. Torlunga | |



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The ***Duomo Nuovo** (Pl. 5), or episcopal cathedral, begun in 1604 by *Lattanzio Gambaro*, but the dome not finally completed till 1825, is one of the best churches of that period.

INTERIOR. By the first pillar on the r. is the large *monument of Bishop Nava (d. 1831), with groups in marble and a relief by Monti of Ravenna; by the first pillar on the l. the monument of Bishop Ferrari. The second altar on the r. is adorned with modern statues in marble of Faith by *Selaroni*, and Hope, by *Emanuelli*, and a modern painting, Christ healing the sick, by *Gregoletti*. Then (3rd altar on the r.) a sarcophagus with reliefs, date about 1500, containing '*Corpora D. D. Apollonii et Philastri*', transferred hither in 1674 from the crypt of the old cathedral. High altarpiece an Assumption by *Zoboli*, designed by *Conca*. In the dome the four Evangelists in marble.

The *Duomo Vecchio*, generally termed **La Rotonda** (Pl. 6), situated on the low ground to the S. of the Duomo Nuovo, is shown by the sacristan of the new cathedral (who lives at the back of the choir of the latter). This massive structure is circular, as its name imports, with a passage round it, surmounted by a dome, and resting on eight short pillars in the interior. The substructure is very ancient (9th cent.), while the dome and cupola (Romanesque) date from the 12th century. The transept and choir with lateral chapels at the back were added at a very early period. On both sides of the pulpit are statues by *Alessandro Vittoria*. At the second altar on the r. is the monument of Bishop Lambertino (d. 1349) with reliefs. Altarpiece, an *Assumption by *Moretto*. Beneath the dome is the crypt, or *Basilica di S. Filastrio*, supported by 42 columns (not at present accessible).

The **Broletto** (Pl. 2), adjoining the cathedral on the N., is a massive and spacious building of the 12th cent., but subsequently so much altered that its original form has been almost entirely obliterated. It was anciently the seat of the municipal authorities, and now contains the courts of justice. Part of it is used as a prison. The campanile on the S. side, termed *La Torre del Popolo*, belongs to the original edifice. A well preserved fragment of Romanesque architecture in the street ascending hence, with circular windows and brick mouldings, is also interesting.

Opposite the E. side of the Duomo Nuovo is the entrance to the ***Biblioteca Quiriniana** (*Biblioteca Comunale*, Pl. 19; fee $1\frac{1}{2}$ fr.), comprising 40,000 vols., bequeathed to the town in 1750 by Cardinal *Quirini*. Several curiosities are preserved in a separate cabinet. (Admission daily, except Wed., 11—3, in winter 10—3, Sund. 2—5; vacation from 24th Dec. to 1st Jan. and from 1st Oct. to 2nd Nov.; closed on high festivals, and during the carnival).

A Book of the Gospels of the 9th cent. with gold letters on purple vellum; a Koran in 12 vols., adorned with miniatures and gilding; a *cross 4 ft. in height (*Croce Magna*), of gold, decorated with cameos and jewels and portraits of the Empress Galla Placidia and her sons Honorius and Valentinian III., resembling modern miniatures, the whole a most valuable specimen of the workmanship of the 4th cent.; a small cross adorned with gold and pearls and a fragment of the 'True Cross', said to have been worn by St. Helena. The *Lipsanoteca*, carved in ivory, a cross

composed of the sides of an ancient relic-casket, with scriptural scenes, of the 4th or 5th cent. The *Dittico Quiriniano*, carved in ivory, presented by Pope Paul II., and other diptychs (ivory tablets with reliefs). Several calendars carved on a staff. Two caskets containing letters which passed between Napoleon and Canova. — In a separate room old Books of the Gospels with miniatures; a MS. of *Dante* on parchment, with miniatures; a *Petrarch* of 1470 with various illustrations ('*Petrarca figurate*') and written annotations; a *Dante* with notes, printed at Brescia in 1487; the *Codice Eusebiano*, a concordance of the 11th cent. with miniatures; Madonna painted on lapis lazuli by *Titian*.

Ascending the street at the back of the cathedral and Broletto, and turning to the r., we reach the small piazza with the entrance to the ***Museo Patrio** (Pl. 17; open 11—3 daily, gratis; on Sund., holidays, and during the vacations, Sept. and Oct., on payment of a fee; visitors knock at the door), established in a Corinthian temple of Hercules(?), which according to inscriptions was erected by Vespasian in A. D. 72 (*Tempio di Vespasiano*), and excavated in 1822. It stands on a lofty substructure with a projecting colonnade of ten columns and four pillars to which the steps ascend. The substructures, portions of the steps, the bases and parts of the shafts of the columns, in white marble, are still well preserved.

The **PRINCIPAL HALL** contains the *Altar*, still in its ancient position. The pavement has been restored with the aid of the original relics. An ancient mosaic and Roman inscriptions from the province have also been placed here. The Room on the right contains mediæval and other curiosities, ornaments, the monument of Count Pitigliano, weapons, medals (those of the Napoleonic period very numerous). In the Room on the left are ancient sculptures, the most valuable of which is a fine statue of ****Victory**, excavated in 1826, a bronze figure about 6 ft. in height, with a silver wreath of laurel round the head, in the left hand a (restored) shield on which she is about to write, beneath the l. foot a (restored) helmet; this is one of the most admirable specimens in existence of the ancient plastic art. Also a number of coins and medals, ornaments, busts in gilded bronze, fragments of a colossal figure from a temple, portions of sarcophagi, decorated breastplate of a horse, etc.

The street opposite the museum descends to a small piazza, from which a street to the l. leads to S. Clemente. Remains of an ancient edifice are built into the wall of the house No. 285 in the small piazza.

S. Clemente (Pl. 20) is a small church containing the tomb of the painter *Alessandro Bonvicini*, surnamed *Moretto* (d. 1564), a monument recently erected to him, and five of his works: r. 2nd altar, SS. Cecilia, Barbara, Agnes, Agatha, and Lucia; l. 1st altar, St. Ursula; 2nd altar, St. Jerome praying; 3rd altar, Abraham and Melchisedech; *high altar-piece, SS. Clement, Mary Magdalene, and Catharine. *Moretto* is a highly esteemed master, and is well represented in Brescia, both in the Galleria Tosi and in the churches of S. Maria Calchera, S. Eufemia, Madonna delle Grazie, S. Francesco, S. Giovanni Evangelista, and S. Pietro in Oliveto.

The ***Galleria Tosi** (or *Museo Civico*, Pl. 21), situated a little to the S. of S. Clemente, in the Contrada Tosi, Quartiere VIII.,

No. 596 (open daily 11—3 o'clock; on Sundays and festivals and during the vacations, Sept. and Oct., on payment of a fee), bequeathed with the palace to the town by Count Tosi, contains a number of ancient and modern pictures, drawings, engravings, modern sculptures, etc. in a series of a small apartments.

In a room on the ground-floor the Laocoon, a group in marble by *Ferrari*; bust of Galileo by *Monti*; copies of Canova's colossal busts of himself and Napoleon, by *Gandolfi*; *Moretto*, Virgin and Saints, from the church of St. Afra. — In the ante-chamber on the first floor a bust of Count Tosi by *Monti*, drawings, and frescoes by *Romanino*. Handsome inlaid reading desk by *Fra Raffaele da Brescia* (16th cent.). — 1st Room (immediately to the l. of the entrance): 2. *Fra Bartolommeo*, Holy Family; 3. *Moretto*, Annunciation; 6. *Moretto*, Tullia d'Arragona; 13. *Caravaggio*, Lute player; 16. Portrait in the style of Giorgione; drawings. — 2nd R.: 1. *Monbello*, Presentation in the Temple; 2. *Moretto*, after Titian, St. Sebastian; 4. *Moroni*, Portrait (1560); 13. *Francesco Francia*, Madonna; 10. *Lor. Lotto*, Nativity; *Moretto*, 14. Herodias; *16. The disciples at Emmaus. — 3rd R.: 3. *Albano*, Venus and the Graces; 39. *Civerchio*, Adoration of the Child; 10. *Moretto*, Madonna and saints; 1. *Andrea del Sarto*, Holy Family (much damaged); 18. *Moretto*, Descent of the Holy Ghost; 20. *Cesare da Sesto*, Youthful Christ (?); 21. *Ann. Caracci*, St. Francis; *22. *Raphael*, Christ crowned with thorns. — Cabinets with interesting drawings and engravings (by *A. Dürer*, etc.). — 4th R.: Modern pictures. 2. *Migliara*, La Certosa near Pavia; 3. *Borsato*, Winter at Venice; 7. *Vernet*, Night; 20. *Domenico Presenti*, Church of St. Celso at Milan, in water-colours; 13. *Basiletti*, Ischia; 17. *Canella*, Dyeing-works at Roano. — In the adjacent cabinet a bust of Eleonora d'Este, by *Canova*; drawings; in the passage a boy treading out grapes, by *Bartolini*. — Corridor with engravings. — In the chapel a statue of the youthful Saviour, by *Marchesi*. — 5th R.: *Baruzzi*, Silvia, statue in marble, from Tasso. — 6th R.: 2. *Canella*, Night, and other pictures by the same master; 11. *Azeglio*, Episode from Ariosto. — 7th R.: *Basiletti*, *Renica*, *Riccardi*, *Bisti*, Italian landscapes. — 8th R.: *Day and *Night, reliefs by *Thorvaldsen*. — 9th R.: Marble statues: 4. *Franceschetti*, Flora; 1. Same master, Dante's Beatrice; without number, *Gherardo of Obstal*, Sacrifice of Isaac; without number, *Gandolfi*, Genius of music; *8. *Thorvaldsen*, Ganymede; 9. *Pampaloni*, Boy praying. — 10th R.: Modern pictures. 1. *Hayez*, Jacob and Esau; 6. *Appiani*, Madonna. — 11th R.: 10. *Palagi*, Newton. — 12th R.: 1. *Belzoni*, Copy of Raphael's Disputa. — 13th R.: 1. *Podesti*, Tasso at the court of Ferrara; 2. *Diotti*, Death of Ugolino; 3. *Schiavoni*, Raphael and the Fornarina; 4. *Hayez*, Departure of the Greeks.

***S. Afra** (Pl. 1), situated in the street descending from the Museo Patrio, was erected in 1580 on the site of a temple of Saturn, but has been entirely modernised.

1st altar on the r., *Bagnadore*, Nativity of Mary; 2nd altar, *Franc. Bassano*, Baptism of S. Afra; 3rd, *Passerotti*, Assumption; 4th, *Procaccini*, Virgin, S. Latinus, S. Carlo, and many other saints, a confused crowd of figures, all of the same size. High altar-piece, by *Tintoretto*, Ascension, in which the blue of the sky is too predominant. Over the N. door, * *Titian*, Christ and the adulteress (generally covered). Over the N. altars: *Alessandro Maganza*, Christ in the house of Simon the Pharisee; **P. Veronese*, Martyrdom of St. Afra; *Palma Giovine*, Brescian martyrs.

S. Nazaro e Celso (Pl. 13), near the gate leading to the railway-station, erected in 1780, contains several good pictures.

*High altar-piece by *Titian*, in five sections, the Resurrection being the principal subject, on the r. St. Sebastian and St. Rochus, l. St. Nazarus and St. Celsus with the portrait of the founder of the picture; above these the Annunciation. Over the 1st altar on the l., *Coronation

of the Virgin by *Moretto*; over the 2nd altar on the l., 'Nativity', with S. Nazaro and S. Celso, also by *Moretto*.

Madonna dei Miracoli (Pl. 22), near S. Nazaro, a small church with four domes and richly decorated façade in the early Renaissance style, was erected at the end of the 15th cent.; 1st altar on the r., a **Madonna and Child*, with St. Nicholas, by *Moretto*.

The Corso Vittorio Emanuele leads hence to the interesting Piazza Vecchia, in which rises the ***Palazzo Comunale** (Pl. 16), usually termed **La Loggia**, the town-hall of Brescia, erected by *Formentone* of Brescia in 1508 on the ruins of a temple of Vulcan, with 'putto' frieze by *Jacopo Sansovino* and window mouldings by *Palladio*, of the latter half of the 16th century. The interior was half destroyed by a fire in 1575. The exterior of this imposing structure is almost overladen with enrichments. On the ground floor is a deep hall resting on columns; in front are pillars with columns in the wall. In the angles of the arches is a series of busts of Roman emperors as medallions. The upper floor recedes considerably. The handsome adjacent building on the r. (Archivio e Camera Notarile) is probably also by *Formentone*. (The traveller should walk round the entire building.)

On the opposite side of the Piazza, above the arcade, rises the **Torre dell' Orologio**, or clock-tower, with a large dial marking the hours according to the Italian computation (twice 1 to 12). The bell is struck by two iron figures as in the clock at Venice (p. 207). To the l. rises a *Monument*, erected by the king in 1864, in honour of the natives of Brescia who fell during the gallant defence of their town against the Austrians in the insurrection of 1849. The third side of the piazza is occupied by the *Prigioni*, a plain Renaissance building with a handsome loggia.

The ***Campo Santo**, $\frac{1}{2}$ M. beyond the Porta S. Giovanni, is one of the finest in N. Italy. It is approached by a triple avenue of cypresses diverging to the l. from the high road (see below). The long halls, with niches resembling the columbaria of the ancients, were erected in 1815. Beyond the chapel in the centre new halls have been constructed. In the intervening space rises a rotunda terminating in a column, at the back of which is a mortuary chapel. — Fine view from the gate of the *Castello*.

31. From Brescia to Tirano in the Valtellina.

Lago d'Isèo. Monte Aprica.

Distance about $78\frac{1}{2}$ M. From Brescia post-omnibus daily at an early hour from the Albergo Reale, halting at *Pisogne* (1 hr.) and at *Breno* (1 hr.), and arriving at *Edölo* in the evening; fare 7 fr. Diligence from *Edölo* to *Tirano* (4 fr.) 3 times weekly, returning thence to Brescia, where it arrives in the morning. This route is recommended to travellers already acquainted with the Lake of Como and desirous of reaching the upper Val Tellina and the Stelvio or Bernina from Brescia. The scenery from Isèo onwards is beautiful the whole way.

The omnibus quits Brescia by the Porta S. Giovanni (to the l. is the cypress avenue to the *Campo Santo*, see above); after $\frac{1}{2}$ hr. it diverges to the r. from the Milan road through a flat country to *Camignone*, and near *Provaglio* reaches the mountains.

$11\frac{1}{2}$ M. *Isèo* (*Leone*), situated on the lake of that name, is a busy little town. Steamboat twice daily from *Sarnico* (*Leon d'Oro*), at the S. end of the lake, to *Isèo* and (in $2\frac{1}{4}$ hrs.) *Lovere* (see below) and back, in correspondence with the diligences between *Grumello* (p. 157) and *Sarnico*, *Brescia* and *Iseo*, and *Lovere* and *Edolo*.

The **Lago d'Isèo* (*Lacus Sebinus*, 620 ft. above the sea-level), about 15 M. in length from N. to S., about 1000 ft. deep in the centre, and averaging $1\frac{1}{2}$ M. in breadth, somewhat resembles an *S* in form. The *Oglio* enters the lake between *Pisogne* and *Lovere* and emerges from it near *Sarnico*. The scenery vies in beauty with that of the *Lago di Garda*, the soil is admirably cultivated, and the vegetation of a luxuriant, southern character. The *Mezz-Isola*, an island $1\frac{1}{2}$ M. in length, consisting of a lofty ridge descending precipitously on the E. side (at the S. E. base of which lies *Peschiera d'Iseo*, and at the N. W. base *Siviano*, two fishing-villages), rises picturesquely and boldly in the middle of the lake. Opposite *Peschiera* lies the islet of *S. Paolo*.

The new rock-hewn *road on the E. bank, beginning at *Sale Marazzino* and terminating at *Pisogne*, a distance of 6 M., is little inferior in boldness to that on the banks of the Lake of Como (p. 135). It is carried through a number of galleries and supported by solid masonry. Immediately to the l. lies the lake, while the rocks rise precipitously on the r. overhanging the road at places. From *Iseo* it winds through a succession of vineyards, which cover the valley and its slopes, and reaches the bank of the lake at *Sulzano*, opposite the island mentioned above. On the mountain, far above, is seen the white church of *S. Rocco*; then the ruins of the monastery of *S. Loretto* on a rock in the lake. *Sale Marazzino* (*Albergo della Posta*), consisting of a long row of houses, is the largest village on the road. Next *Marone*, at the W. base of *Monte Guglielmo* (6414 ft.; ascent 4 hrs., beautiful view), and

$11\frac{1}{2}$ M. *Pisogne* (*Albergo Grisoni*), at the N. E. end of the lake. Towards the close of this part of the route the scenery is strikingly beautiful, especially where the lake terminates in a rounded bay, and where *Lovere* (*S. Antonio*, or *Posta*; *Leone d'Oro*; *Canon d'Oro*), with its busy harbour, which before the construction of the road afforded the sole outlet to the industry of the *Val Camonica*, lies picturesquely on the N. bank. The long and handsome *Palazzo Tadini*, a conspicuous point in the distance, contains a collection of antiquities, pictures, and natural history specimens, and in the

family chapel a monument by Canova. Omnibuses between Lovere and Edolo, and Lovere and Bergamo (p. 156).

The road now quits the lake and traverses a fertile, alluvial tract. To the l. flows the *Oglio*, a considerable river, which is crossed at *Darfo*. The road skirts the W. side of the valley, which presents the usual characteristics of the valleys of the S. Alps, yielding rich crops of maize, grapes, mulberries, etc., and enclosed by lofty, wooded mountains. The dark rocks (*verrucano*) here contrast peculiarly with the light triassic formations.

At *Cividate* the *Oglio* is crossed by two bridges. On the height a very picturesque deserted monastery. Near *Breno* a broad hill, planted in numerous terraces with vines and mulberries, and surmounted by a ruined castle, rises from the valley.

14 M. *Breno* (*Pellegrino*; *Albergo d'Italia*, poor) is the capital of the *Val Camonica*, which is 36 M. in length, extends from Lovere and Pisogne to the *Monte Tonale* (see below), and produces a considerable quantity of silk and iron. The construction of the lake-road (p. 167) at a cost of 150,000 fr., defrayed by this district alone, bears ample testimony to the prosperity of the inhabitants.

The road now crosses a mountain-torrent descending from *Monte Pizzo*, the indented crest of which peeps from an opening on the r. A massive mountain of basalt here extends towards the road, and columnar basalt is visible at places near the summit. Beyond *Capo di Ponte* (1374 ft.) the character of the scenery gradually changes. The valley contracts, maize and mulberries become rarer, while numerous chestnut-trees flourish on the slopes and in the valley itself. The road ascends slightly.

16½ M. *Edolo* (2287 ft.) (**Posta*; *Due Mori*; *Leone*), a mountain-village possessing iron-works, lies in a basin on the *Oglio*, which descends from the rocks here and forms a waterfall. (Diligence to *Tirano*, see p. 166; one-horse carriage to *Tirano* in 6 hrs., 10 fr.; to *Lovere* in 9 hrs., 15 fr. Distance from *Edolo* to *Tirano* 25 M.)

The new **TONALE ROUTE**, diverging here to the N. E. to the *Monte Tonale* (6345 ft.), is one of the most important military roads from the Tyrol to N. Italy, and was formerly intended by the Austrian government to supersede the much higher *Stelvio Route* (p. 47), the maintenance of which was attended with far greater expense. The road leads on the E. side of the *Monte Tonale*, which forms the boundary between Lombardy and the Tyrol, through the *Val di Sole* (*Sulzberg*) and *Val di Non* (*Nonsberg*), which descend to *S. Michele* (or *Wälsch-Michael*), a station on the railway from *Bozen* to *Verona* (p. 55), in the valley of the *Adige*.

The new road, which crosses numerous bridges and rests almost entirely on masonry, gradually ascends from *Edolo* on the N. slope of the mountain. At *Cordenedolo*, a village with a large church and handsome parsonage, the new road is joined by the old, which leads on the r. (S.) bank of the *Corteno*. Beyond it is a picturesque rocky gorge. High up on the r. lies the village of *Galleno*. Near the poor village of *S. Pietro* the highest point of the *Passo*

THE
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CREMONA.

Piazza
d'Armi
Magazzino
della Polvere

Corpo di
Guardia
Borsaglio
Fidore

Chiese

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|--------------------|---------|
| 1. Battisterio | F. 4 |
| 2. Campo santo | F. 4 |
| 3. Duomo | F. 4 |
| 4. St. Abbondio | G. 2 |
| 5. St. Agata | D. 2 |
| 6. S. Agostino | D. 3 |
| 7. S. Ilario | C. 2 |
| 8. S. Emerico | G. 5 |
| 9. S. Michele | H. 2 |
| 10. S. Pietro | D. E. 5 |
| 11. Posta | E. 3 |
| 12. Palazzo pubbl. | F. 4 |

Alberghi
a. del Sole F. 3
b. d'Italia E. 3
c. Capello E. 4

d'Aprica (4049 ft.) is reached. The boundary-stone between the *Val Camonica* and the *Val Tellina* stands on the old road to the l., about half-way between Edolo and Tirano. The inn *Alla Croce d'Oro* is $\frac{3}{4}$ M. farther. *Aprica*, $1\frac{1}{2}$ M. W. of S. Pietro, is another village consisting of rude huts only.

A view of the *Val Tellina*, with Sondrio in the background, is now soon disclosed. The broad, gravelly bed of the *Adda* (p. 52) and the devastations frequently caused by the stream are well surveyed hence. Several of the snowy spurs of the *Bernina* come in view to the N.; lower down, above *Tresenda*, rises the square watch-tower of *Teglio* (p. 52). On the road is the *Belvedere* (Inn), $1\frac{1}{2}$ M. from *Aprica*. Fine view of the valley of the *Adda*.

The admirably constructed road now descends through plantations of chestnuts, in a long curve, to *La Motta*; it finally reaches the bottom of the valley of the *Adda* by means of two tunnels, and crosses the river near *Tresenda* (p. 52). In tolerably dry seasons, when no inundation of the *Adda* need be apprehended, pedestrians are recommended to quit the high road, a few paces from the point where it turns to the W., by a footpath to the r., at first somewhat steep, which near the village of *Staziona* crosses a brook, passes through an opening in the wall, and reaches *Madonna di Tirano* (p. 52) in $1\frac{1}{2}$ hr. A saving of $4\frac{1}{2}$ M. is thus effected. From *Tresenda* to *Tirano* about 6 M. *Tirano* (1413 ft.), see p. 52. Those whose destination is *Sondrio* need not proceed first to *Tirano*, but carriages are seldom to be obtained at *Tresenda*.

32. From Milan to Cremona.

61 M. RAILWAY in $3\frac{1}{4}$ hrs.; fares 11 fr. 90, 8 fr. 65, 6 fr. 15 c.

From Milan to *Treviglio*, see p. 156. The train here diverges to the S.E. First stat. *Caravaggio*, birth-place of the painter Michel Angelo Amerighi da Caravaggio (1569—1609) with the pilgrimage-church of the *Madonna di Caravaggio*. Next stat. *Casalezzo-Vaprio*; then *Crema*, an industrial town (9000 inhab.) and episcopal residence, with an ancient castle.

Next stations *Castellone*, *Soresina*, *Casalbuttano*, *Olmenetta*. The station at *Cremona* is outside the *Porta Milanese*.

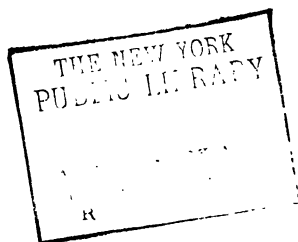
Cremona (*Sole d'Oro*; **Italia*, R. 2, L. and A. 1 fr., omnibus 75 c.; *Cappello*; cab per drive $\frac{1}{2}$ fr., per $\frac{1}{2}$ hr. 1 fr.), situated in a fertile plain on the l. bank of the *Po*, with 31,000 inhab., possesses spacious streets and piazzas, bearing testimony to its ancient importance.

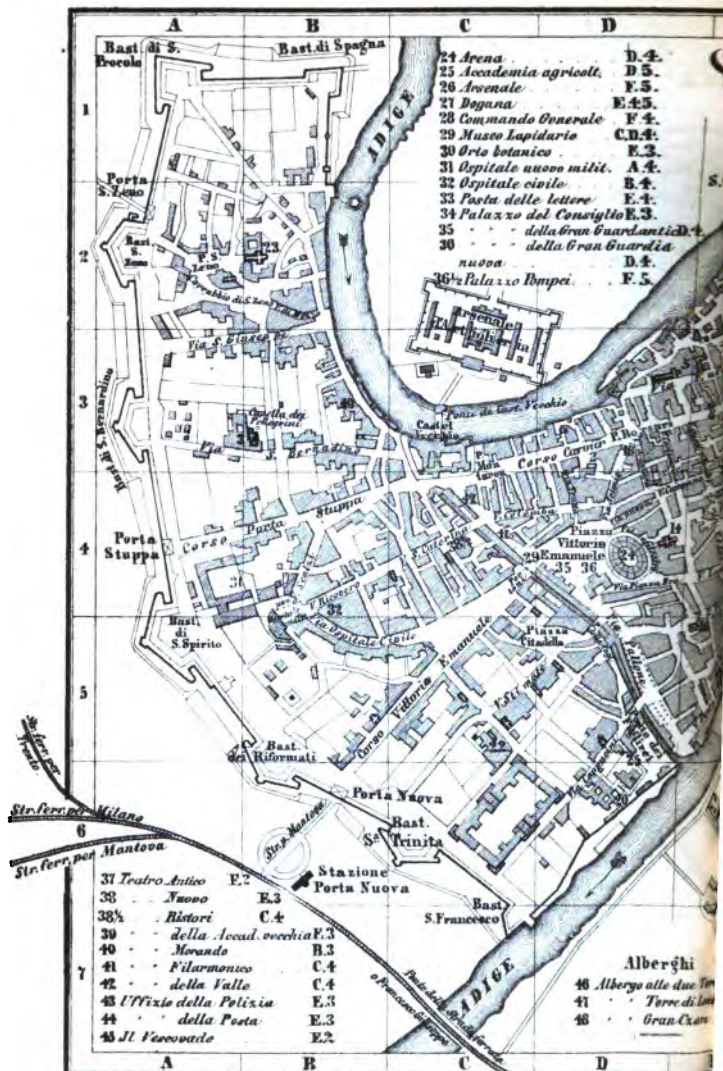
The original town was wrested by the Romans from the Gallic *Cenomani* and colonised by them at various periods, the first of which was at the beginning of the second Punic war (B. C. 218). It suffered seriously during the civil wars and was several times reduced to ruins, but was restored by the Emp. *Vespasian*. The Goths and Lombards, especially King *Agilulf*, as well as the subsequent conflicts between *Guelphs*

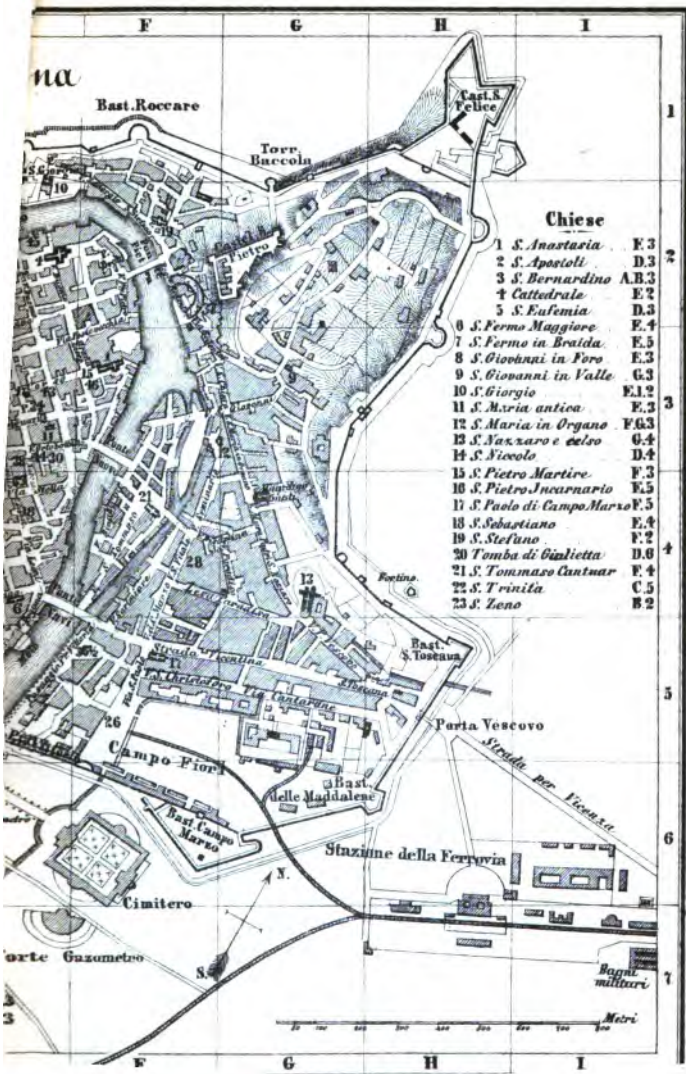
and Ghibellines, occasioned great damage to the town. Cremona espoused the cause of Frederick Barbarossa against Milan and Crema, and afterwards came into the possession of the Visconti and of Francesco Sforza, after which it belonged to Milan. On 1st Feb., 1702, Prince Eugene surprised the French marshal Villeroi here and took him prisoner. In 1799 also the Austrians defeated the French here.

The manufacturers of the far-famed *violins* and *violas* of Cremona were *Amati* (1580—1620), the two *Guarneri* (1552—80 and 1717—40) and *Stradivari* (1670—1728).

In the *Piazza Grande* rises the *Torrazzo*, a tower 397 ft. in height, said to be the loftiest in Italy, erected in 1261—1284, connected with the cathedral by a series of loggie. The summit commands an extensive prospect. Opposite the tower is the Gothic **Palazzo Pubblico* (Pl. 12) of 1245 (restored), containing a few pictures by masters of the Cremona school and a richly decorated chimney-piece in marble by *G. C. Pedone* (1502). Adjacent is the **Palazzo de' Giureconsulti*, of 1292, now a school. In the same piazza rises the **Cathedral* (Pl. 3), of 1107, in the German-Lombard style, with a rich façade embellished with columns. The interior with its aisles and transept, also flanked with aisles, is covered with frescoes executed by the chief representatives of the school of Cremona, such as *Boccaccino*, father and son, and the later masters *Campi*, *Altobello*, *Bembo*, and *Gatti*. The best, however, are by *Giov. Ant. da Pordenone* of Venice, particularly on the wall of the entrance and the r. wall of the nave. — In the vicinity are the octagonal *Battistero* of 1167 and the *Campo Santo* with curious and very ancient mosaics; among these are *Hercules* and *Nessus*; *Piety wounded by Cruelty*; *Faith tearing out the tongue of Discord*, etc. (entrance to the r. of the cathedral, No. 10). — The street between the *Pal. Pubblico* and the *Pal. de' Giureconsulti* leads to the *Palazzo Ala di Ponzzone* (now *Pal. Reale*, open daily 9—3, except Sundays), which contains natural history and other collections, a cabinet of coins, and a few pictures. — To the r. of this edifice is *S. Agostino e Giacomo in Braida* (Pl. 6), of the 14th cent., containing paintings by *Pietro Perugino* (6th chapel on the r., *Madonna* and two saints, 1494) and *Galeazzo Campi*. — Facing the traveller is the *Ospedale Dati*, with a fine staircase of coloured marble. — Among the numerous handsome palaces of Cremona may be mentioned the *Pal. S. Secondo* in the *Corso di Porta Milanese*, with a sculptured portal by *Sacchi*; the *Casa Vidoni*, in a side-street, off the *Corso*; then the *Pal. Stanga a S. Vincenzo*, with a fine Renaissance façade towards the court with enrichments in terracotta. — *S. Sigismondo*, $1\frac{1}{2}$ M. from the town in the direction of Mantua (E.), contains frescoes and pictures by *Campi*, *Boccaccino*, and other Cremonese masters. **Altar-piece* by *Giulio Campi*, *Madonna among the clouds*; below, *Francesco Sforza* and his wife, the founders of the church, and saints. — Near the village of *le Torri* is the *Villa *le Torri di Picenardi*, now *Sacerdoti*, with beautiful garden and park.







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In the château of *Boncino* on the *Oglio*, 20 M. N. W. of *Cremona*, *Ezzelino da Romano*, once the powerful representative of the Emperor Frederick II. at Padua and Verona, renowned for his bravery, as well as for his relentless cruelty, died on 27th Sept., 1259, eleven days after he had been wounded at the battle of *Cassano* (p. 156). Even while in prison he displayed his haughty and indomitable spirit, spurned from his presence the monks who proffered the consolations of religion, refused to take food and medicine, and tore the bandages from his wounds.

FROM CREMONA TO BRESCIA OR PAVIA, see p. 162; TO MANTUA see p. 181.

FROM CREMONA TO PARMA diligence (from the *Albergo d'Italia*) daily in 7 hrs. by *Casal Maggiore*; but preferable to drive to the (15 M.) railway-station *Fiorenzuola* (p. 236), and take the train thence to *Parma*. — The road from CREMONA TO PIACENZA intersects the plain on the r. (S.) bank of the *Po*, after having crossed the river with its numerous islands $1\frac{1}{2}$ M. from the town, and leads by *Monticelli*, *S. Nazzaro*, *Caorso*, where the river formed by the *Chiavenna* and *Riglio* is crossed, and *Roncaglia*, where the *Nure* is crossed, and then proceeds towards the W. to *Piacenza* (see p. 82).

33. Verona.

Hotels. DUE TORRI (Pl. 46), R. $2\frac{1}{2}$, L. $\frac{3}{4}$, B. $1\frac{1}{2}$, D. 4, A. 1 fr.; *TORRE DI LONDRA (Pl. 47), similar charges; HÔTEL BARBESI; GRAN OZARA, Via Gran Ozara (Pl. 48); *HÔTEL RAINER AL GRAN PARIGI, in the Corso, R. from 2, L. $\frac{1}{2}$, D. $2\frac{1}{2}$, L. $\frac{1}{2}$, A. $\frac{1}{2}$ fr.; *S. LORENZO, with restaurant, on the Adige, in the third narrow street W. of the Porta Borsari, R., L., and A. $2\frac{1}{2}$ fr., omnibus 75 c.; *COLOMBA D'ORO, R. $2\frac{1}{2}$ fr., D. 3, L. and A. $1\frac{1}{4}$ fr.; AQUILA NERA, near the church of St. Eufemia and the Piazza d'Erbe. ALBERGO DELLA POSTA, near the post-office; PALMA D'ORO, Via Perar, near the Teatro Ristori; *ALBERGO COLA, Riva di S. Lorenzo, unpretending.

Restaurants. **Del Teatro Filarmonico*, on the S. side of the Piazza Brà. Beyond the gateway, immediately to the r. by the moat, is the **Birraria al Giardino S. Luca* (with baths). *Aquila Nera*, see above. *Crespi*, near the Ponte delle Navi (p. 176). — *Cafés.* *Europa* and **Vittorio Emanuele* in the Piazza Brà, where a military band plays every evening. **Caffè Dante*, Piazza de' Signori.

Bookseller. *Münster*, in the Via Nuova, the principal business-street, leading from the Brà to the Piazza delle Erbe.

Fiacres. Drive of $\frac{1}{4}$ hr. 60 c., $\frac{1}{2}$ hr. 1 fr., 1 hr. $1\frac{1}{2}$ fr., each subsequent hr. 1 fr. 25 c.; in the evening 40 c. per hr. more. From the station to the town and vice-versâ 65 c.; luggage 20 c. for each person. These fares are for 1—2 pers.; for each additional pers. one-third more. Omnibus from the station to the town 30 c.

Railway Stations. There are two stations at Verona (which it is important to observe in case of mistakes about luggage, etc.), one outside the *Porta Vescovo* (where the hotel omnibuses are generally in waiting), $1\frac{1}{2}$ M. E. of the Piazza Brà, the other outside the *Porta Nuova*, 1 M. to the S. of the piazza. — Railway to *Bozen* and *Innsbruck*, see R. 8; to *Mantua*, R. 34; the trains start from the *Porta Vescovo* station, but halt at the *Porta Nuova* station. (Italian banknotes should be exchanged for gold by travellers bound for Austria.)

The **Sights** of Verona may be seen in one day: begin with the *Arena* and *Piazza Brà*, then cross the *Adige* to the *Palazzo Pompei* (on the way to which is *S. Fermo Maggiore*, p. 176), return by the *Via Leoni* to the *Piazza de' Signori*, with the tombs of the *Scaligers*; see *S. Anastasia*, and the *Cathedral*, and cross the *Ponte di Ferro* to *S. Giorgio*; drive along the *Corso*, from the *Porta Borsari* to the *Porta Stuppa* and *S. Zeno*, and finally to the *Giardino Giusti*.

Verona (157 ft.), an ancient town founded by the Gauls, afterwards a Roman colony, the *Bern* of old German traditions, was the

residence of the Lombard princes in the middle ages, and subsequently suffered severely from the contests of the Guelphs and Ghibellines until a happier era dawned under the auspices of the illustrious Scaligers. They were followed by Giangaleazzo Visconti, through whose widow Verona came into the possession of Venice, to which, with short interruptions, it remained subject down to the end of the Republic. The town, with 60,000 inhab. and a garrison of 6000, situated at the base of the Alps, on the rapid *Adige*, which is crossed by five bridges, is the most important fortress, and next to Venice the most considerable town in Venetia.

The **Arena* (Pl. 24; entrance from the W. side by the arcade No. V) bounds on one side the *Piazza Brà* (*Praedium*), or *Vittorio Emanuele*, the principal square of Verona. This celebrated amphitheatre, probably erected under Diocletian (A. D. 284), is 106 ft. in height, 182 yds. long, 146 yds. wide (the arena itself 80 yds. long, 47 yds. wide), circumference 528 yds. Around the amphitheatre rise 45 tiers of steps, 18 inches in height, 26 inches in width, of grey marble (modern), on which it is calculated that 25,000 spectators could sit and 70,000 more stand. Of the external wall a fragment only, which appears never to have been completed, is still standing. It is an interesting fact that the pillars which were probably left rough undesignedly, afterwards became a model for the favourite 'rustica' pillars of the Renaissance. The arcades, 72 in number, are let by the town at high rents to traders of every description.

On the S. side of the Brà are the old and new *Guard Houses* (the former now a corn-magazine, the latter the Municipio), on the N. side several cafés, on the W. the *Old Town Hall*, now a barrack. By the principal gate is an ancient tower of the Scaligers. The W. corner is occupied by the *Teatro Filarmonico* (Pl. 41; the custodian, No. 1 in the side-street behind the theatre, shows the antiquities and the interior of the theatre). The arcades in the court towards the Piazza Brà contain a valuable *Museo Lapidario* (Pl. 29), or museum of antiquities, collected and described by Scipione Maffei, containing Roman, Greek, and Arabic inscriptions, Roman and Greek bas-reliefs and statues, ancient Christian sarcophagi, and a bust of Maffei.

In the Corso, to the N. E. of the Brà, is the *Porta de' Borsàri* (Pl. D, 3), a triumphal arch erected under the Emp. Gallienus in A. D. 265 (or, according to others, simply a gateway of the old town-wall), occupying the whole breadth of the street, consisting of two entrance-archways, with two galleries above them, and a façade towards the outside of the town.

The Corso leads straight to the once busy centre of mediæval life. On the r. it first reaches the *Piazza delle Erbe*, the fruit and vegetable market, formerly the forum of the Republic, and one of the most picturesque piazzas in Italy. At the upper end of it rises a *Marble Column*, which bore the lion of St. Mark down to 1797 to

indicate the supremacy of the Republic of Venice. The *Fountain* is adorned with a statue of 'Verona', part of which is ancient. The *Tribuna*, with its canopy supported by four columns, in the centre of the Piazza, was anciently used as a seat of judgment. Many of the surrounding houses are adorned with frescoes in the old Veronese style, recently restored, such as the *Casa Mazzanti* near the column, and the *Casa dei Mercanti* of the 14th cent., adorned with a statue of the Madonna. Opposite to it is the *Tower of the Municipio*, about 330 ft. in height. A short street to the l. of the latter leads to the small

**Piazza dei Signori*, a square surrounded by imposing edifices. Immediately to the r., by the tower already mentioned, is the *Municipio*, or *Town Hall*, with an interesting and very picturesque court, founded, according to the inscription, as a *Pal. della Ragione* in 1183. In the angle diagonally opposite is situated the *Old Town Hall*, or **Palazzo del Consiglio* (Pl. 34), usually termed *La Loggia*, erected at the beginning of the 16th cent. by *Fra Giocondo da Verona*, and adorned with statues of celebrated natives of the town, among whom are Cornelius Nepos, Catullus, ('*Mantua Virgilio gaudet Verona Catullo*': *Ovid*. '*Tantum magna suo debet Verona Catullo, quantum parva suo Mantua Virgilio*': *Martial*), Vitruvius, the younger Pliny, and the learned Scipione Maffei. In the middle of the piazza rises a marble *Statue of Dante*, who, as recorded by the inscriptions on the monument and on the palace adjoining the Loggia at a right angle, found an asylum here with the Scaligers after his banishment from Florence in 1316. Opposite is the *Pal. de' Giureconsulti*, erected in 1263, but altered in the 16th century. A small adjacent side-street contains a picturesque fountain.

The passage opposite the entrance to the Piazza delle Erbe leads direct to the modernised Romanesque church of *S. Maria Antica* (Pl. 11), and the imposing Gothic **Tombs of the Scaligers*, or *della Scala* family, who for upwards of a century (1262—1389) were presidents of the republic of Verona. The ladder which forms their crest recurs frequently on the elaborately executed railings. The largest of these monuments, that at the corner of the street, was executed by *Bonino da Campiglione* for *Can Signorìo* (d. 1375) during his life-time. It consists of a sarcophagus resting on a pedestal supported by columns of moderate height, over which rises a canopy crowned with an equestrian statue of the prince. On the square columns in the middle are six Christian heroes, in niches higher up are the Christian virtues. On the other side next to the Piazza dei Signori, is the monument of *Mastino III.* (d. 1351), another sarcophagus with canopy and equestrian statue. Between these two principal monuments are four large *Sarcophagi*, the three first dating from 1311. The last is that of *Can Grande II.*, who was assassinated in the public

streets by his brother Can Signorio in 1359. Over the church-door the sarcophagus and equestrian statue of *Can Grande* (*Francesco della Scala*, d. 1329); adjoining it, also on the church wall, that of *Giovanni della Scala* (d. 1350); finally that of *Mastino I.* (d. 1277) (the custodian lives in a house to the r. of the entrance to the church, fee 30 c.).

In the vicinity is **S. Anastasia* (Pl. 1), a fine Gothic church begun about 1261, with a brick façade, a portal subsequently covered with marble, ancient sculptures in the lunette of the portal, and a fresco of the 14th century. The interior, borne by 12 circular columns, is remarkable for boldness and symmetry of proportion; the vaulting is painted in the late Gothic style. It contains several good tombstones.

On the two first pillars, as supporters of the basin for consecrated water, are two beggars in white and grey marble, that on the l. executed by *Gabriel Cagliari*, father of Paul Veronese, that on the r. by *Aless. Rossi* in 1591. The chapel of the Pellegrini, on the r. by the high altar, is adorned with reliefs of the 14th cent., representing the history of Christ from the Nativity to the Resurrection, and contains two monuments of the Pellegrini in red marble. In the choir, to the l., is the monument of General Sarega (1432). The chapels on the r. and l. of the choir contain good frescoes of the 14th and 15th centuries.

To the l. of the church, over a gateway adjoining the small church of *S. Pietro Martire* (Pl. 15), is the dark marble sarcophagus of a Count Castelbarco, and in the gateway three others of similar character, the third of which is adorned with a good relief of the Madonna and two saints.

The *Cathedral* (Pl. 4) is an imposing Gothic structure of the 14th cent., with choir and Romanesque façade of the 12th cent. Behind the columns of the handsome portal are Roland and Oliver, the two paladins of Charlemagne, in half-relief. The front columns rest on griffins. In the interior, over the 1st altar on the l., is an **Assumption* by *Titian*, and an elegantly wrought roodloft of marble, designed by *Sanmicheli*. The arches of the handsome *Cloisters* rest on double columns of red marble in two storeys, one above the other (entrance to the l. of the façade, then turn to the l. again opposite the side-entrance).

Between the Cathedral and the *Vescovado*, which contains the *Biblioteca Capitolare* with its valuable MSS. and palimpsests, among which Niebuhr discovered the *Institutiones* of Gaius, is *S. Giovanni in Fonte*, the ancient Baptistery, of the 12th cent.

On the l. bank of the Adige, to which the *Ponte di Ferro* leads (toll 2 c.), is situated *S. Giorgio in Braida* (Pl. 10; entrance by a side-door on the N. when the front-door is closed), completed in 1604 from designs attributed to *Sanmicheli*, surmounted by a dome, and containing some admirable pictures.

On the W. wall, over the door, *Baptism of Christ*, by *Tintoretto*; 1st altar l., *St. Ursula* and her companions, the Saviour above, painted in 1545 by *Franc. Carotto*; 4th altar l., **Madonna* with two saints, God the Father above, three angels with musical instruments below, by

Girolamo dai Libri; 5th altar l., St. Cecilia, by *Moretto*. To the r. in the choir the Miracle of the Five Thousand, by *Paolo Farinati*; l. Shower of manna, by *Fel. Brusasorci*, both painted in 1603. *High altar-piece, Martyrdom of St. George, by *P. Veronese* (generally covered).

On the r. about the middle of the Corso, on the way to S. Zenone (see below) is the *Castello Vecchio* (Pl. C, 3), the ancient palace of the Scaligers, now an arsenal, connected with the opposite bank of the Adige by the *Ponte di Castello* constructed in the 14th century. The continuation of the Corso leads to the **Porta Stuppa* (or *Palio*), the finest of the gates of Verona erected by *Michele Sanmicheli* (1484—1559), the most famous builder of fortifications of his time. — A little to the N. is the suppressed monastery and church of *S. Bernardino* (Pl. 3; entrance from the E. corner, through a pleasing monastery-court; if the church-door is closed, ring in the corner to the l., adjoining the church; a second court, adorned with a statue of *S. Bernardino*, is then crossed, and the church entered near the high altar). To the r. of the high altar is the entrance to the beautiful **Cappella dei Pellegrini*, an elegant circular structure by *Sanmicheli*, with four niches and four arches, borne by columns, some of them spiral, others fluted, and remarkable for the chaste and simple style of its enrichments.

**S. Zenone Maggiore* (Pl. 23) is a Romanesque church of noble proportions. The nave in its present form was begun in 1139; the choir dates from the 13th cent.; the projecting portal rests on lions of red marble.

The PORTAL is embellished with marble reliefs of scriptural subjects executed about 1178, from the creation of woman and the Fall to the Betrayal by Judas and the Crucifixion. The hunting-scene to the r. in one of the lower sections is known as the 'Chase of Theodoric', an allusion to his having embraced the heretical Arian doctrines. Then representations from the life of St. Zeno, and of the months, beginning with March. The doors, of the same or a still earlier period, consisting of a number of small brazen plates with reliefs (the oldest very rudely executed), are said to have been presented by Dukes of Cleve (on the Rhine).

The INTERIOR is borne by alternate pillars and columns, and has an open roof. To the l. of the entrance is a large ancient vase of porphyry, 28 ft. in circumference. On the choir screen are statues of Christ and the 12 Apostles, in marble, some of them painted, supposed to be coeval with the reliefs on the portal. The walls are covered with remains of ancient frescoes; behind those of the 14th cent., which have peeled off at places, are traces of others of the 12th. The approach to the spacious *Crypt*, in accordance with the ancient plan which has been followed in the restoration of the building, occupies the entire width of the church. It contains the tomb of St. Zeno and ancient sculptures and frescoes; the capitals of the 40 columns are mediæval, some of them bearing the name of the sculptor. The steps to the choir on the r. are flanked with columns of brown marble, resting on lions and bulls, each in one block. To the r. in the *Choir*, above the *crypt*, is the very ancient painted marble figure of St. Zeno, Bishop of Verona, holding his episcopal staff and (as patron-saint of fishermen) a fishing-rod with a silver fish. Behind the high altar is a fine *picture (covered) by *Mantegna*, in excellent preservation, in three sections, a Madonna and angels, with groups of saints on the r. and l.; the three lower pictures are copies from *Mantegna*.

A door, in the N. aisle leads to the admirably preserved **Cloisters*.

with elegant double columns and a projecting structure, restored (according to an old inscription) as early as 1123. Immediately to the r. two tombstones are recognised as pertaining to the Scaliger family by the ladder represented on them. — On the S. side of the church is a small disused *Churchyard*, whence a general view of the church with its campanile of 1045 (restored in 1120) is best obtained. At the entrance to a disused Mausoleum, with a sarcophagus and two columns (descent by 12 steps), a stone bears the inscription, '*Pipini Italiae regis, Magni Caroli imperatoris filii piissimi sepulorum*'. Adjacent is a very large Roman sarcophagus.

Within a closed garden (visitors ring at the gate facing them, 2—3 soldi) in the *Vicolo Franceschine*, a side-street of the *Via Cappuccini*, is situated the suppressed Franciscan Monastery (Pl. 20), where a partially restored chapel contains a rude sarcophagus in red Verona marble, called without the slightest authority the *Tomba di Giulietta*, or '*Tomb of Juliet*' (fee 25 c.). The whole scene is prosaic and unattractive. Shakespeare's play of '*Romeo and Juliet*' is founded on events which actually occurred at Verona. '*Escalus, Prince of Verona*' was Bartolomméo della Scala (d. 1303). The lofty and narrow house of Juliet's parents (Pl. E, 4) in the street of S. Sebastiano (formerly Capelletti), now a tavern, still bears the hat (over the entrance to the court) which was the distinctive emblem in the armorial bearings of the family.

To the l. in the *Via Leoni*, which leads from the *Piazza delle Erbe* to the *Ponte delli Navi*, at the corner of the *Corticella Leoni*, rises the '*Arco de' Leoni*', the half of a Roman double gateway, coeval with the *Porta de' Borsari*, but more delicately executed, and bearing an inscription partially preserved.

A little farther N. is the Gothic church of *S. Fermo Maggiore* (Pl. 6), erected at the beginning of the 14th cent. The architecture of the exterior, with its façade of brick, enriched with marble, is worthy of inspection. The interior is modernised; beautiful old ceiling in walnut-wood, and remains of good frescoes of the 14th cent. by *Zevio*, *Fra Martino*, and *Pisanello*, the finest being a Crucifixion over the l. side entrance. To the l. of the entrance is a Resurrection carved in wood; in the chapel to the l. of the choir a Madonna with saints, by *Franc. Buonsignori* (1484). The Cappella del Sacramento contains (l.) an altarpiece by *Caroto*, painted in 1528; above are the Virgin and St. Anna, beneath are John the Baptist, St. Sebastiano, and other saints.

The *Ponte delle Navi* in the vicinity, which commands a good survey of the choir and transept of S. Fermo, was erected to replace a bridge destroyed by an inundation in 1757. Immediately to the r. beyond it, at the beginning of the promenade, is situated the

'*Palazzo Pompei alla Vittoria* (Pl. 36 $\frac{1}{2}$), an architecturally interesting edifice, by *Sanmicheli*, presented by the family to the town, and now containing the *Museo Civico* (fee 1 fr.).

On the GROUND FLOOR are several rooms containing casts, antiquities, chiefly from excavations in the old theatre near the *Porta Pietra*, and fossils from the *Monte Bolca*; in the 4th, a *drawing by *Andrea Mantegna*.

— The PINACOTECA, or picture-gallery, on the first floor, contains works principally of the Veronese school. The first and second rooms contain the *Galleria Bernasconi*, presented to the town by Dr. Bernasconi. I. Room: 9. *Paris Bordone*, Portrait; 27. *Giovanni Bellini*, Madonna and Child; 31. *Paolo Veronese*, Baptism of Christ; 51. *Tintoretto*, Portrait of a doge; 52. Madonna and Child with the infant John, attributed to *Titian*; 71. Cartoon by *Giulio Romano*. — II. R. (r.): 158. *Girolamo dai Libri*, Madonna; 157. *Franc. Buonsignori*, Madonna; 151. *Francina*, Madonna with two saints; 82. *Correggio* (?), Head of an angel; 83. *Bern. da Pordenone*, Conversion of St. Paul; *88. *Fra Bartolommeo*, Head of Christ; 87. Adoration of the shepherds, ascribed to *Raphael*, a charming picture of the Umbrian school; 86. Circumcision, after the picture by Giovanni Bellini in S. Zaccaria at Venice; 93. Holy Family, of the Ferrara school; 100. *Amberger*, Portrait of the scholar Falb; without number, *Franc. Caroto*, Madonna and Child; 125. *Cesare da Sesto*, Entombment; 129. *Montagna*, Entombment. — III. R.: Four pictures by *Andrea Schiavone*; 184. *Bagnacavallo*, Holy Family; *196. *Moretto*, Madonna; 202. Copy of the picture by Veronese in S. Giorgio. — IV. R. (to the l. of the 1st): 79. *Gioffino*, Madonna; 74¹. *Paolo Veronese*, Entombment; *81. *Girolamo dai Libri*, Adoration of the Child; without number, Holy Family, School of *Raphael*; 88. *Franc. Caroto*, Adoration of the Child; *74². *Paolo Veronese*, Portrait of Gualtieri, 1556. — V. R.: *Ligozzi*, Surrender of Verona to Venice; 90. *Paolo Veronese*, Music, a fresco transferred to canvas; 93. *Paolo Moranda*, surnamed *Cavazzola*, Madonna with two saints, 1522; 94. *Girolamo dai Libri*, Madonna and saints, 1530. — VI. R.: 51. *Turone*, Altar-piece of 1360; 68. *Cimabue* (?), Old Testament in 30 sections on a gold ground; without number, large Crucifixion by *Giacomo Bellini* (father of Giovanni); 59. *Benaglio*, Altar-piece; 99—109. *Cavazzola*, Passion. Return hence through the 5th and 6th rooms, and enter (to the l.) the — VII. R.: Nothing noteworthy. — VIII. R.: a corridor with engravings, some of them by *Agostino Caracci*, *Rembrandt*, and *Dürer*. — IX., X., XI., and XII. R.: Nothing of importance. — An adjacent room without a number contains two large pictures of scenes from the history of Verona: 220. *P. Farinati*, Battle of the Veronese against Fred. Barbarossa at Vigasi in 1164; 224. *F. Brusasorci*, Victory of the Veronese over the inhabitants of the banks of the Lago di Garda in 849. — XIV., XV., XVI. R.: Nothing important.

In the vicinity is the *Porta S. Vittoria*, beyond which, to the l. is the uninteresting *Campo Santo*, enclosed by a Doric colonnade, connecting a lofty church with two temples. The summit of the pediment is adorned with a marble group of Faith, Hope, and Charity, by *Spazzi*.

A fine *view of Verona and its environs, the Alps and the distant Apennines, is obtained from the *Giardino Giusti* on the l. bank of the Adige (Pl. G. *4; always accessible; ring at a gate on the r.; fee 25 c.), containing a few Roman antiquities, but chiefly celebrated for its numerous and venerable cypresses, some of which are 400—500 years old, and 120 ft. in height. The campanili of *S. Lucia* (1½ M.) and *S. Massimo* are conspicuous. *Somma Campagna* (p. 158) and *Custoza* (p. 178) lie 10—12 M. to the S. W.

The view is still finer from the *Castello S. Pietro* (ascent near the *Ponte della Pietra*, built by *Fra Giocondo*; permission obtained at the commandant's office at the entrance), the ancient castle of Theodoric the Great, the 'Dietrich of Bern' of German lore. It was entirely remodelled by *Galeazzo Visconti* in 1393, destroyed

by the French in 1801, and refortified by the Austrians in 1849. At its base, immediately below the bridge, are the remains of an ancient semicircular Roman *Theatre* (Pl. 37), excavated in the court of a private house.

34. From Verona to Modena by Mantua.

From Mantua to Reggio, Parma, Cremona, or Brescia.

62 M. RAILWAY in 5 hrs.; fares 12 fr. 35, 9 fr. 5, 6 fr. 60 c.

Soon after quitting the station outside the *Porta Nuova* (p. 171) the train diverges to the S. from the Milan line (R. 27) and traverses a richly cultivated plain, varied occasionally with wood. Fields of rice are passed near Mantua. Stations *Dossobuono* and *Villafranca*, with an ancient castle, where the preliminaries of a peace between France and Austria were concluded on 11th July, 1859, after the battle of Solferino. About 5 M. to the N.W. lies *Custoza*, where the Italians were defeated by the Austrians in 1848 and 1866. Next stations *Mozzecane* and *Roverbella*. The line then passes the *Citadel of Mantua*, where Andreas Hofer, the Tyrolese patriot, was shot by order of Napoleon on 20th Feb., 1810, and intersects the *Lago di Mezzo* (see below).

Mantua, Ital. Mantova (AQUILA D'ORO, or LEONE; CROCE VERDE, or FENICE, R. 2, L. $\frac{1}{2}$, A. $\frac{3}{4}$ fr.; both in the centre of the town, in the Contrada Croce Verde. — Cab per drive 60 c., 1st hr. 1 fr. 50 c., each following $\frac{1}{2}$ hr. 50 c.; diligences, see p. 180), a very ancient town founded by the Etruscans, with 30,000 inhab. (3000 Jews), is a strongly fortified place, bounded on the N.W. by the *Lago Superiore*, on the N.E. by the *Lago di Mezzo*, on the E. by the *Lago Inferiore*, and on the S. and S.W. by marshy land, which in case of a siege is capable of being laid under water. The aspect of the town is unattractive and dull, although it contains a number of large palaces. The traffic of the place is chiefly confined to the arcades of the Contrada Croce Verde and the Piazza delle Erbe, near S. Andrea. Beyond the latter, in a small piazza in front of the Camera di Commercio, is a *Statue of Dante*, erected in 1870. A little farther in the same direction is the Piazza S. Pietro, the N.E. corner of Mantua, with the Cathedral (see below) and the Corte Reale (Pl. 5), the ducal palace of the Gonzagas, part of which is now a barrack. The latter was begun in 1302, but was altered by *Giulio Romano* and adorned with interesting frescoes.

The custodian's room (second large gate on the r.), the *Ufficio della Schalcheria*, is adorned with hunting-scenes by pupils of *Giulio Romano*, but the Diana over the chimney-piece is by himself (d. 1546). On the upper floor is a large saloon containing portraits of the Gonzagas by *Bibbiena*. Then the *Stanze dell' Imperatrice*, a suite of apartments in which Raphael's tapestry, now at Vienna, was formerly preserved. The Dining-Room is adorned with allegorical figures of the rivers and lakes around Mantua; adjoining it is a garden with a casino. **Sala dello Zodiaco*, with allegorical and mythological representations of the signs of the zodiac

Mantova.

Mantua.

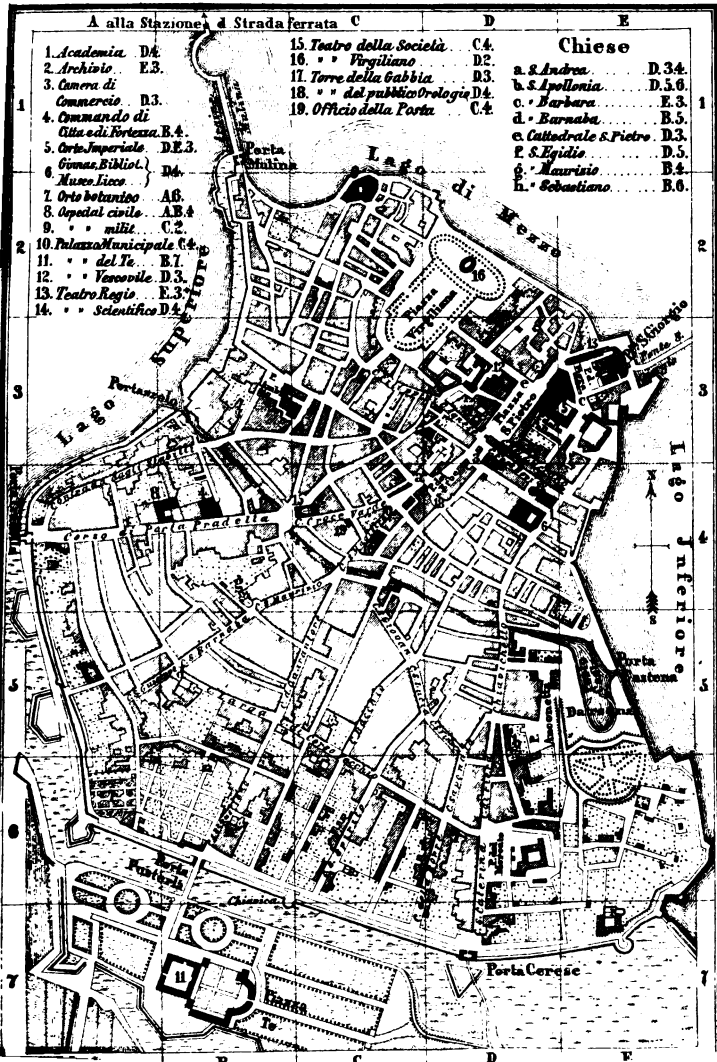
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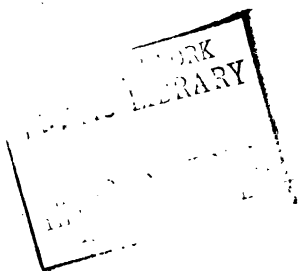
D

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1. *Accademia* D4.2. *Archivio* E.3.3. *Camera di**Commercio* D.3.4. *Commando di**Città e di Fortezza* E.4.5. *Orto Imperiale* D.E.3.6. *Gimnas. Bibliot.* D4.7. *Orto botanico* A6.8. *Ospedal civile* A.E.4.9. " " *milit.* C.2.10. *Palazzo Municipale* C4.11. " " *del Te.* B.7.12. " " *Vesuvio* D.3.13. *Teatro Regio* E.3.14. " " *Scientifico* D4.15. *Teatro della Società* C.4.16. " " *Virgiliano* D.2.17. *Torre della Gabbia* D.3.18. " " *del pubblico Orologio* D.4.19. *Ufficio della Porta* C.4.

Chiese

a. *S. Andrea* D.3.4.b. *S. Apollonia* D.5.6.c. *S. Barbara* E.3.d. *S. Barnaba* B.5.e. *Cattedrale S. Pietro* D.3.f. *S. Egidio* D.5.g. *S. Maurizio* B.4.h. *S. Sebastiano* B.6.



by *Giulio Romano* (Napoleon I. once slept in this room); then three *Stanze dell' Imperatore*, containing copies of the tapestry formerly here, painted on the walls by *Canevari*. The *Picture Gallery* contains nothing worthy of note; to the l., by the door, a good bust of a Gonzaga by *Bernini*. The visitor now passes through several dilapidated rooms into the *Stanza dell' Iliade*, with four scenes from the Iliad by *Giulio Romano*. Then the four *Stanze Vicereali* (named after the viceroy Eugene Beauharnais), with fine ceilings. The *Ball Room* contains three ceiling-paintings, Night, Olympus, and Day, the last, and the 5th medallion to the l. of it by *Giulio Romano*, the rest by his pupils. A stair descends to a remote part of the palace containing the *Appartamento and Sala di Troja*, decorated by *Giulio Romano*, and a dilapidated but handsome gallery (view of the lake), and finally two small rooms with frescoes in the style of Raphael. — The hall of the archives (shown during office-hours only) is adorned with frescoes by *Andrea Mantegna* (d. 1506).

The *Cathedral of S. Pietro* (Pl. e), a church with double aisles, and a transept covered with a dome, and flanked with two rows of chapels, possesses an unpleasing façade and a huge unfinished tower of much earlier origin. The interior was remodelled from designs by *Giulio Romano*. The nave has a fine fretted ceiling.

**S. Andrea* (Pl. a), in the Piazza delle Erbe, a church of very imposing proportions, the finest in Mantua, was erected in 1492 from designs by the Florentine *Leo Battista Alberti*, but the dome was not added till 1782. Adjoining the white marble façade, with its spacious portico, is a square tower, built of red brick, and surmounted by an elegant octagonal superstructure with Gothic spire. The summit affords a good survey of the town and its peculiar situation.

The INTERIOR, 110 yds. in length, is covered with massive barrel vaulting, the panels of which are partly painted. *1st Chapel* on the r.: *Arrivabene*, St. Antony admonishing the tyrant Ezzelino (painted in 1844). At the sides are frescoes representing Hell, Purgatory, and Paradise according to Dante. — *3rd, Cappella S. Longino*: on the l. Sarcophagus with the inscription: *Longini ejus, qui latus Christi percussit, ossa*. To the r. is the sarcophagus of Gregorius of Nazianz. The frescoes, designed by *Giulio Romano*, represent the Crucifixion, beneath is Longinus, on the opposite side the finding of the sacred blood. The saint is said to have brought hither some drops of the blood of Christ, which were preserved in an altar (destroyed by Hungarian soldiers in 1848) in the *Crypt*, beneath the high altar. The *S. Transept* contains the monument of Bishop Andreasi (d. 1549), erected in 1551 by *Clementi*, a pupil of Michael Angelo. The swan is the heraldic emblem in the armorial bearings of Mantua. — *Choir*. Martyrdom of St. Andrew, a fresco by *Anselmi*, a pupil of Paolo Veronese. In the corner to the l. by the high altar is the marble figure of Duke Guglielmo Gonzaga, founder of the church, in a kneeling posture. — *N. Transept*. Chapel on the l.: Monument of Pietro Strozzi, with caryatides, designed by *Giulio Romano* (best seen from the middle of the nave). Another monument with the recumbent figure of a Count Andreasi, was also designed by *G. Romano*. — The first small chapel to the l. of the W. portal contains the tomb of the painter Andrea Mantegna (d. 1506), with his *bust in bronze. The frescoes on the walls and dome, which exhibit a rare harmony of colouring, are of the 18th cent., most of them by *Campi*.

In the vicinity to the N.W. is a very extensive space, planted with trees and bounded by the Lago di Mezzo on the N., termed the *Piazza Virgiliana*, adorned with a bust of Virgil, who was born in the neighbouring village of *Pietole* (see below). The *Teatro*

Virgiliano (Pl. 16) is employed for open-air performances on summer evenings. Beyond the theatre, from the parapet towards the Lago di Mezzo, a superb view of the Tyrolese Alps is enjoyed in clear weather.

The *Accademia Virgiliana di Scienze e Belle Arti* (Pl. 1) contains frescoes, sculptures, casts of little value. Behind it is the *Liceo* (Pl. 6) with a *Library* (a room in which contains the Trinity, by *Rubens*, torn into two parts) and *Museum*.

The museum contains some very valuable antiques. Near the entrance a bust of Euripides and that of an unknown Greek poet, erroneously termed Virgil. To the r. of the entrance, torso of a Minerva; busts of emperors; sarcophagus with the myth of Medea; another with a battle of the Amazons; in the centre (opposite), torso of Venus in Greek marble; Bacchanalian figures on a square pedestal; relief, perhaps from a Roman triumphal arch; in the centre, opposite, a young Hercules asleep, by *Michael Angelo*. In the adjoining room the so-called 'seat of Virgil' and inscriptions. Then return to the galleries. Window-wall: Greek cippus. Wall on the l., several modern objects; sarcophagus with Selene and Endymion; large Bacchanalian relief; in the centre, opposite, *archaic Apollo; at the end of the galleries, a Roman tomb-relief, father and son. Opposite wall, colossal *head of Juno; warriors sacrificing, in relief; in the centre, a youthful Mercury.

A short distance hence, immediately beyond the *Porta Pusterla*, the S. W. gate, is situated the **Palazzo del Tè* (Pl. 11) (contracted from Tajetto), erected by *Giulio Romano*, and containing in comparatively small apartments some of that master's largest frescoes. Antechamber, to the r. of the entrance, the sun and moon. 1st Room to the l., the favourite horses of Duke Frederick Gonzaga; 2nd R., myth of Psyche and Bacchanalians; 3rd R., representation of the zodiac; 4th R., fall of Phaeton and numerous smaller pictures; then several rooms with beautiful friezes in stucco; fine open loggia; at the back of the latter the celebrated **Sala de' Giganti*, with the fall of the giants, whose figures are 14 ft. in height.

The long *Ponte S. Giorgio* leads to the N. E. between the Lago di Mezzo and the Lago Inferiore to the suburb *Borgo S. Giorgio*, which also belongs to the fortifications.

Pietole, supposed to be the *Andes* of the Romans and the birthplace of Virgil, lies about 3 M. S.E. of Mantua, near the efflux of the Mincio from the Lago Inferiore.

FROM MANTUA TO REGGIO (37½ M.) diligence daily in 7½ hrs. Near *Borgoforte* (p. 181) the road crosses the Po and reaches *Guastalla* (*Posta*), a small town on the r. bank, which in the 16th cent. gave its name to a principality of the Gonzagas, Dukes of Mantua. They became extinct in 1746, and their territory fell to Parma. In the market-place is the bronze Statue of Ferdinand I. Gonzaga (d. 1557 at Brussels), by *Leone Leoni*. The road then leads by Gualtieri, which contains a large market-place surrounded with arcades and a palace of the Gonzagas, and crosses the *Crostolo* to (9 M.) *Reggio* (see p. 237).

FROM MANTUA TO PARMA (30 M.) diligence daily in 6½ hrs. (fare 7, coupé 8 fr.). A little beyond the town the road diverges to the l. from that which leads to Cremona (see below), and passes *Montanara* and *Campitello*. It then crosses the broad channel of the *Oglio*, and leads by *Sabbionetta* to *Casalmaggiore* (*Croce Verde*), whence an omnibus runs to

Verona. A ferry here crosses to the r. bank of the Po. Then Colorno on the *Parma*, with an extensive, but now neglected ducal château, with pleasure-grounds and hothouses. From this point to Parma 8½ M. — *Parma*, see p. 239.

FROM MANTUA TO CREMONA (43½ M.) diligence daily in 10 hrs. (railway projected). The road passes *Curtatone*; then, near the influx of the Mincio into the Lago Superiore, the church of *S. Maria delle Grazie*, founded in 1399, a celebrated place of pious resort, chiefly remarkable for a number of life-size figures in wax, presented by various devotees. The next places are *Castellucchio*, *Marcara*, *Bozzolo* (4000 inhab.), where the old road to Parma diverges to the r.; *Piadena*, whence another road leads to Parma; *Cicognolo*, and 10 M. farther *Cremona* (p. 169).

FROM MANTUA TO BRESCIA (39 M.) diligence daily in 9 hrs., passing through *Goito*, *Guidizzolo* (both scenes of engagements during the war of 1848), *Castiglione* (for the capture of which in 1796 Marshal Angereau was afterwards created Duc de Castiglione by Napoleon), *Montechiaro*, *Castenedolo*, *Brescia* (see p. 162).

The RAILWAY TO MODENA intersects the S. fortifications, passes the Palazzo del Tè (see above), and crosses the Po at stat. *Borgo-forte*, once an important tête-de-pont, the fortifications of which were blown up by the Austrians in 1866. The railway-bridge being still unfinished, travellers alight and cross the river by the bridge of boats to stat. *Motteggiano*, where another train awaits them.

Next stations *Suzzara*, *Reggiolo-Gonzaga*, *Rolo-Novì*.

About 10½ M. E. of Novì is situated *Mirandöla*, formerly the capita of a duchy which belonged to the *Pico* family, a town with broad streets and picturesque, antiquated buildings. It was originally under the jurisdiction of the abbey of *Nonantola* and the Countess Matilda, and after many vicissitudes came into possession of the Counts of Pico, who retained their supremacy for upwards of three centuries. Count Giovanni Pico (1483—94) was remarkable for his ability and learning. Alexander I. was the first of the family who bore the title of Duke of *Mirandöla* and *Concordia*. Francesco Maria, the last duke, sold his dominions to Modena in 1710. The *Old Palace* of the dukes, the *Cathedral*, and the church of *Gesù* should be visited.

The line skirts several canals and reaches stat. *Carpi*, with 5000 inhab., an episcopal see, possessing a *Cathedral* attributed to Bramante, an old castle, a modern palace, and broad streets. *Correggio* (p. 238) is situated 7 M. to the S. W.

Soliera is the last station. The railway crosses the *Secchia* and reaches *Modena* (p. 243).

35. From Verona to Venice. Vicenza.

72 M. RAILWAY in 3¼—4 hrs.; fares 13 fr. 95, 10 fr. 15, 7 fr. 25 c.; finest views generally to the left. Arrival at Venice, see p. 196. Venice being a free port, travellers entering it are exempt from the payment of imposts, but those quitting it are subjected to the formalities of the dogana.

Railway-stations at Verona, see p. 171. Soon after quitting the station outside the Porta Nuova the train crosses the *Adige* below the town. On the r. and l. are a number of detached forts, which render Verona the strongest fortress of N. Italy. The line

skirts the S. spurs of the Alps and intersects the great Venetian plain. Vineyards, mulberry plantations, and fields of Indian corn intersected by cuttings for their irrigation are passed in unbroken succession.

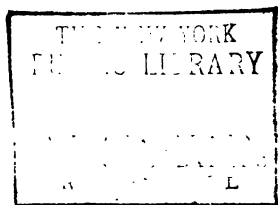
Near *S. Michèle* on the l. stands the pinnacled castle of *Montorio*, formerly the property of the Scaliger family (p. 173). Stat. *S. Martino*. The mineral springs of stat. *Caldiëro*, which attract many visitors, were known to the Romans. On the hill to the l. the slender campanile of *S. Vittöre*. *Villanuova*, with the castle of *Soave*, once belonging to the Scaligers, on the height to the l., presents a good picture of a mediæval fortified town.

Next stat. *S. Bonifacio*. *Arcole*, $3\frac{1}{2}$ M. to the S., was the scene of the battle of 15th—17th Nov., 1796, between the Austrians and the French under Bonaparte, Masséna, Augereau, and Lannes. Stat. *Lonigo*; the village lies $4\frac{1}{2}$ M. S. E., at the W. base of the *Monti Berici*, a chain of volcanic, wooded hills, between which and the spurs of the Alps the line now runs to Vicenza. Stat. *Montebello* is not to be confounded with the place (p. 81) of that name in Piedmont. Beautiful view towards the mountains; the stately château belongs to Count Arrighi. To the l. on the hill the castles of the *Montecchi*; then stat. *Tavernelle*.

30 M. **Vicenza** (HÔTEL DE LA VILLE (Pl. a), at the railway-gate, R. from 2 fr., D. 3, A. and L. 1 fr.; STELLA D'ORO, in the Corso; DUE MORI e GRAN PARIGI, good cuisine, omnibus to meet the trains; ALBERGO E TRATTORIA AI TRE GAROFANI, both in the Contrada delle due Ruote; ROMA; Caffè *Principe Umberto* and Caffè *Nazionale*, in the Corso; *Garibaldi*, Piazza de' Signori; **Railway Restaurant*], the *Vicetia* of the ancients, with 37,686 inhab., situated on the *Bacchiglione*, is celebrated as the birthplace of *Palladio* (1518—80), who erected his finest secular structures here (churches at Venice, see p. 202). His successors *Scamozzi*, *Longhena*, and others adhered uniformly to his style, so that the town presents a remarkably handsome and ornate appearance. If time is limited, a glimpse at the interesting buildings may be obtained in an hour, by walking through the Corso to the Piazza de' Signori, and thence to the Contrada Porto.

The town is entered by the W. gate (near the entrance the *Palazzo Gusano*, now Hôtel de la Ville); in the Piazza to the r. is the *Casa del Diavolo*, a large unfinished palace by Palladio; the traveller then follows the long *Corso Principe Umberto*. On the l. the new church of *S. Filippo Neri* (Pl. 16).

The short Contrada del Monte (opposite which is the Contrada Porto with numerous palaces, some in the Venetian and others in Palladio's style) to the r. leads from the Corso to the handsome Piazza de' Signori, with two columns of the Venetian period. Here rises the **Palazzo del Consiglio*, or *Basilica* (Pl. 40), with a double series of grand and beautiful open arcades, the lower with Doric, the upper with Ionic columns, surrounding the *Palazzo della Ragione* (town-hall). These arcades, begun in 1549, are one of





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Palladio's earliest works. The lofty and slender red tower is of later date; adjoining is the *Tribunale*. Opposite the Basilica is the unfinished *Loggia del Delegato*, or *Palazzo Prefettizio* (Pl. 47), also by Palladio (1571), adjacent to which are the *Monte di Pietà* and the church of *S. Vicenzo*. In the Piazza, near the Basilica, stands a good *Statue of Palladio* in marble, by *Gajassi*, erected in 1859.

On the l., at the E. end of the Corso, is the small *Casa di Palladio* (Pl. 8), the façade of which was once painted; then r., in the Piazza Vittorio Emanuele, the

* *Museo Civico* (Pl. 39), a handsome modern edifice, incorporated with the *Palazzo Chiericati*, which was erected by Palladio (open daily 9—5, 1/2 fr.).

On the GROUND FLOOR Roman antiquities from an ancient theatre, among which two female statues only deserve mention. The UPPER FLOOR contains the * *Pinacoteca*. Some of the pictures are provided with numbers, others are without. Since the re-arrangement they no longer correspond with the numbers in the written catalogue. 1st Saloon: 3. *Girolamo di Tossi* of Vicenza, Madonna enthroned and two saints (1526); 4. *Luca Giordano*, Marriage of Cana; 25. *Andrea Basato*, St. Anthony; 37. *Giov. Bellini*, Madonna and Child, SS. Sebastian and Rochus; *German School*, Crucifixion. — 1st Room on the l.: 9. *Van Dyck*, The four ages; *Titian* (?), Madonna and Child; 32. *Bernardino da Murano*, Madonna enthroned and four saints. The shoes which the doge wore in the Bucintoro on his nuptial procession (comp. pp. 209, 212) are also preserved here. — 2nd R.: * *Cima da Conegliano*, Madonna with St. Jerome and John the Baptist (1489); 35. *Giov. Bellini*, Madonna and Child (much injured); 50. *Girolamo Moceto*, Madonna and Child; *Paolo da Venezia*, Death of Mary (1833); 58. *Marco Palmezzano*, Dead Saviour and three saints. — 3rd R.: *Cima da Conegliano*, The angels of the last day. — 4th R.: Masters of Padua and Vicenza only: * *Bartolommeo Montagna*, Madonna enthroned and four saints, with three angels below; Madonna and Child, with two saints; Madonna enthroned with St. Jerome and John the Baptist; * *Presentation of Christ in the Temple*. — 5th R.: Portraits. — Returning to the saloon, to the r. are two rooms with pictures of inferior value, then two rooms with coins, and one room with drawings and reminiscences of Palladio. — The Natural History Collection contains some fine fossils: a fish, a palm, a crocodile, etc., most of them found in the neighbourhood of Vicenza.

In the vicinity is the * *Teatro Olimpico* (Pl. 51; fee 1/2 fr.), designed by Palladio, but not completed till 1584, after his death. It was inaugurated by the performance of the 'Edipus Tyrannus' of Sophocles. Palladio is said to have adhered to the directions given by Vitruvius with regard to the construction of ancient theatres, but the result differs materially from what would have been anticipated. The perspective of the stage is very remarkable; it is closed by a façade adorned with statues, through three doors in which a glimpse of the distant landscape is obtained. The orchestra is in front of the stage, 5 ft. below its present level.

Besides the above mentioned, the following structures of Palladio may be noticed: *Palazzo Barbarano* (Pl. 34), *Tiene* (Pl. 48),

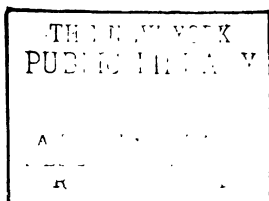
Valmarano (Pl. 49), *Porto Coleoni* (Pl. 45), and the *Rotonda* (see below).

The *Cathedral* (Pl. 10) consists of a broad and low nave, the aisles having been converted into chapels, a choir considerably raised above the rest of the church and covered with a dome, and a crypt beneath it, but contains nothing remarkable. To the l. in the piazza is the *Vescovado*, the court of which to the l. contains beautiful, but uncompleted arcades. Opposite to it is the *Casino*. — The church of *S. Corona* (Pl. 12), a brick edifice with plain Lombard façade, contains a large Baptism of Christ by G. Bellini, an Adoration of the Magi by P. Veronese, and a handsome monument in a chapel to the r. of the choir. — *S. Lorenzo* (Pl. 19), in the Contrada di S. Lorenzo, has a Gothic façade which deserves notice, and contains the tomb of B. Montagna (d. 1572), by whom the high altar-piece, representing SS. Lorenzo and Vincenzo was painted. — *S. Stefano* (Pl. 29) contains in the l. transept a large *altar-piece by Palma Vecchio, the Madonna with SS. Lucia and George.

A walk to the pilgrimage-church of *Madonna del Monte* (Pl. 24) on the *Monte Berico* is recommended in the morning before the heat of the day, or in the afternoon when the arcades afford shade. The route is either through the Porta S. Giuseppe (before passing through which the *Ponte S. Michele crossing the Retrone, by Palladio, is seen on the r.), or immediately to the r. from the railway-station, past the *Villa Karolyi*, and across the railway, to the arcade leading to the church, a passage resting on 180 pillars, and 715 yds. in length, which was sharply contested in 1848 by Italian irregular troops, who had fortified the hill with its villas, and the Austrians. To the l., beyond a bend in the arcade, a view is obtained of Palladio's *Villa Rotonda*. The church is in the form of a Greek cross with a dome, the present l. transept was the original church, erected in 1428 and adorned with pictures by Montagna. The old refectory of the monastery (shown by the sacristan) contains the Banquet of Gregory the Great by *Paolo Veronese*, which was entirely torn to pieces in 1848, but has been restored with the aid of the copy in the Pinacoteca. Behind the church is a monument to those who fell here in 1848; to the r. an *Italia Liberata* dedicated to them by the municipio of Vicenza. Pleasant view hence (tolerable tavern).

On the hill of S. Sebastiano, at the N. E. base of Monte Berico (not visible from the road thither), $1\frac{1}{2}$ M. from the town, is situated the celebrated *Villa Rotonda Palladiana* (Pl. G, 7) of the Marchesi Capra, with an Ionic colonnade surmounted by a pediment on each of the four sides. In the centre is a circular hall with a dome.

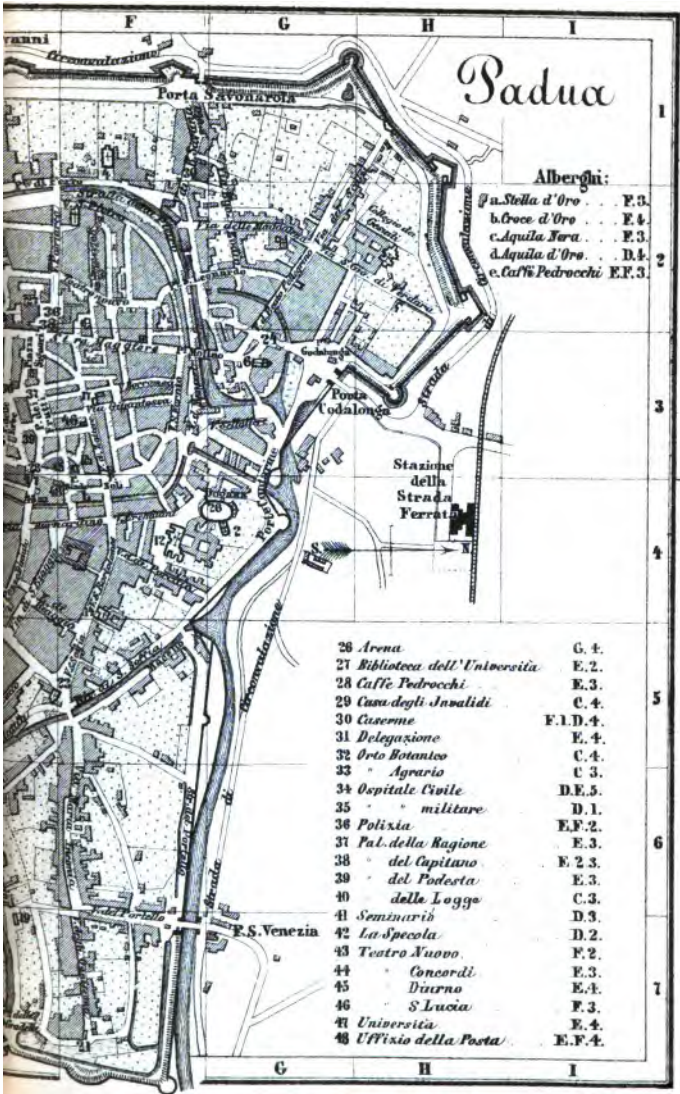
The *Cimitero*, which deserves a visit, contains the grave of Palladio (d. 1580).





Chiese Principali

1	<i>S. Antonio</i>	D.4.	13 <i>S. Francesco</i>	E.4.
2	<i>S. Annunziata</i> (<i>Madonna dell'Arca</i>)	G.4.	14 <i>S. Gaetano</i>	F.4.
3	<i>Battisterio</i>	E.2.	15 <i>S. Giorgio</i>	D.4.
4	<i>S. Benidetto</i>	F.1.	16 <i>G. iustina</i>	C.4.
5	<i>S. Canziano</i>	E.3.	17 <i>S. Lucia</i>	E.3.
6	<i>i Carmini</i>	G.3.	18 <i>S. Maria in Vanxo</i>	D.3.
7	<i>S. Caterina</i>	E.5.	19 <i>S. Massimo</i>	E.7.
8	<i>S. Croce</i>	A.2.3.	20 <i>S. Michele</i>	D.2.
9	<i>Cappuccini</i>	A.2.	21 <i>Ogni Santi</i>	E.7.
10	<i>Dimesse</i>	C.2.	22 <i>i Servi di S. Maria</i>	E.3.
11	<i>Duomo</i>	E.2.	23 <i>S. Sofia</i>	E.5.
12	<i>Eremitani</i>	F.4.	24 <i>Scuola del Carmine</i>	G.3.
			25 <i>Santo</i>	D.4.



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The *Baths of Recoaro* (Inn of Domenico Trettenero), about 25 M. N.W. of Vicenza (by carr. in 4 hrs.), are picturesquely situated and much frequented, especially in July and August. The mineral water contains iron.

Stat. *Pojana*, the only one between Vicenza and Padua. Country flat. To the S. in the distance, the Monti Euganei (p. 191).

19 M. *Padua*, see below. To the l. as the train proceeds the Tyrolese Alps are perceived in the distance. Near stat. *Ponte di Brenta* the line crosses the *Brenta*; at stat. *Dolo* a lofty, slender campanile; at stat. *Marano* an arm of the *Brenta* is crossed. From (18 M.) stat. *Mestre* the line to Trieste by Treviso and Udine diverges to the N. (R. 39). *Venice*, with its dark blue line of towers and churches rising from the sea, now gradually comes into view. The islands with their groups of houses appear to float in the water. The line passes *Fort Malghera* and two large barracks on the l. and reaches the immense **Bridge*, the longest in the world (222 arches, length $2\frac{1}{3}$ M., breadth 28 ft.), by which the train crosses the *Lagune* (p. 203) in 8 min. and reaches the station at the N. W. end of (5 M.) *Venice* (R. 38).

36. Padua, Ital. *Padōva*, Lat. *Pataurum*.

Hotels. *STELLA D'ORO*, in the Piazza Garibaldi (or dei Noti), R. 2 $\frac{1}{2}$, D. 4, A. $\frac{3}{4}$, L. $\frac{1}{2}$ fr.; *AQUILA D'ORO*, near S. Antonio, R. 3, L. $\frac{3}{4}$, D. 4, A. 1, omnibus $\frac{3}{4}$ fr.; **CROCE D'ORO*, in the Piazza Cavour (or Biade), R. 2, omnibus $\frac{1}{2}$ fr.; *AQUILA NERA*, in the same Piazza and belonging to the same proprietor, opposite Café *Pedrocchi*; *ALBERGO PARADISO*, adjacent to the *Stella d'Oro*; **DUE CROCI BIANCHE*, opposite S. Antonio.

Cafés. **Pedrocchi* (Pl. 28), opposite the University, an imposing edifice with halls and columns of marble; **Vittoria*, in the Piazza *Unità d'Italia* (or de' Signori). — *Birraria di Franc. Stoppato*, Via *Eremitani*; also on the ground-floor of the *Albergo del Paradiso* (see above). **Ristoratore Gasparotto* at the back of the Café *Pedrocchi*.

Cabs. 'Broughams' are those with one horse: to or from the station 1 fr., luggage 40 c., $\frac{1}{2}$ hr. $1\frac{1}{2}$ fr., 1 hr. 2 fr., drive in the town 50 c., at night 25 c. more. Omnibuses from the hotels meet each train.

Sights. The following walk is recommended. Proceed straight through the *Porta Codalonga*, then turn to the l. past the church of *I Carmini* (**Scuola* adjacent) to the *Ponte Molino* and the *Strada Maggiore*, follow the latter to the *Piazza de' Signori* (or *Unità d'Italia*), turn into the *Piazza dei Frutti* to the l., pass through the *Palazzo della Ragione* to the *Piazza delle Erbe*, see the Café *Pedrocchi* on the l., turn to the r. to the *Strada di S. Lorenzo* and (where there is a direction 'al Santo') again to the r. into the *Selciato di S. Antonio* leading to the **Santo* (*Scuola*, *S. Giorgio*, *Museo Civico*); then back to the Café *Pedrocchi*, pass through it, and cross the *Piazza Biade* and *Piazza Noti* to the **Eremitani* and **S. Annunziata*.

Padua, situated on the *Bacchiglione* which flows through it in several branches, a town of very great antiquity, tracing its origin traditionally to Antenor, brother-in-law of Priam, was the wealthiest town in Upper Italy during the reign of Augustus. In 1405 it placed itself under the protection of the republic of Venice, to which it adhered until the dissolution of that state. From the

middle ages down to the present day Padua has been celebrated for its *University*, which was founded by Emp. Frederick II. in 1238. The town, a quiet place with 51,000 inhab., occupies an extensive area. Its narrow streets and arcades are interspersed with spacious gardens.

***S. Antonio** (Pl. 1), the Basilica of St. Antony of Padua (d. 1231), commonly known as '*Il Santo*', is supposed to have been designed by Nicola Pisano in 1237, but was not begun till 1296. The principal part of the church was completed in 1307, the remainder not before 1475 (when the domes were raised); the whole was restored in 1749 after a fire. This vast structure with its seven domes is larger than S. Marco at Venice. Over the portal of the façade, which is 117 ft. in width, stands a statue of the saint; in the lunette Madonna with SS. Bernardino and Antonio, a fresco by *Mantegna* . The church is 100 yds. in length, 49 yds. in width across the transepts, and 123 ft. high in the centre. The nave and aisles are supported by twelve pillars; the semicircular choir contains eight clustered columns and a series of eight chapels; at the back of the choir is the Santuario, in the 'baroque' style, containing the treasury of St. Antony.

The INTERIOR, now whitewashed, was probably once covered with frescoes.

At the entrance, in the nave r. and l., two handsome 'benitiers', with statuettes of St. John the Baptist and of Christ, dating from the beginning of the 16th cent.

S. AISLE. By the 1st pillar a *Madonna in Trono with SS. Peter, Paul, Bernard, and Antony, an altar-piece by *Antonio Boselli* of Bergamo. — *1st Chapel*: Altar with reliefs in bronze by *Donatello*, representing the miracles of St. Antony; l. the sarcophagus of General Gattamelata (p. 187) and his son.

S. TRANSEPT. **Cappella S. Felice*, with frescoes from the history of Christ and St. James, by *Altichieri da Zevio* and *Jac. d'Avanzo*, painted in 1376, and restored in 1778, also architecturally interesting. — On the N. side of the choir is the *Cappella del B. Luca Belludi*, a pupil of S. Antony, with frescoes representing the history of St. Philip and St. James the Less, painted by *Giov. and Ant. Padovano* in 1382, and restored in 1786; the walls are covered with numerous votive paintings.

N. TRANSEPT. **Cappella del Santo*, designed by *Sansovino*; the façade has four columns and two elegant corner pillars adorned with reliefs by *Matteo and Tommaso Garvi*; between the five arches are the Evangelists; above is the inscription: *Divo Antonio confessori sacrum Rp. Pa. po.* The walls are embellished with nine *reliefs of the 16th cent., representing the miracles of St. Antony: (beginning to the l. of the altar) *1. Ordination of St. Antony, by *Antonio Minelli* (1512); 2. Resuscitation of a murdered woman, by *Giovanni Maria Padovano*; *3. Resuscitation of a youth, by *Girolamo Campana*; 4. Resuscitation of a suicide, by *Sansovino*; 5. Resuscitation of a dead man; 6. *Tullio Lombardo*, Discovery of a stone in the corpse of a miser instead of a heart (1525); 7. *Tullio Lombardo*, Cure of a broken leg; 8. Miracle with a glass; *9. A child testifying to the innocence of its mother. The bones of the saint repose beneath the altar, which is also adorned with many votive tablets. Two magnificent silver candelabra, borne by angels in marble.

N. AISLE. Large monument of the Venetian Admiral *Caterino Cornello* (d. 1674), with two figures as supporters, two prisoners in fetters, and the life-size statue of the admiral by *Giusto le Curti*; *Monument of *Antonio de' Roycellis* (d. 1496), of an architectural character; by the last

pillar (1st from the W. portal) the monument of Count *Secco*; opposite to it is the last altar, that of St. Stanislaus, with a vault which once belonged to the kingdom of Poland; adjacent to it is a relief by *Luigi Ferrari* to the memory of the Princess *Jablonowska* (d. 1848).

In the CHORIR are twelve reliefs in bronze, representing scenes from the Old Testament, most of them executed by *Vellano*, a pupil of Donatello, at the end of the 15th cent. The features of the full-length figure of St. Antony are said to be faithfully represented. The reliefs on the altar and the symbols of the four evangelists on the r. and l. are by *Donatello*. Adjacent to the altar is a bronze *Candelabrum, 11½ ft. in height, by *Andrea Riccio*, adorned with a variety of Christian and heathen representations (1507). The Crucifix in bronze, with the Virgin and the tutelary saints of Padua, is by *Donatello*; the marble work is attributed to *Girolamo Campagna*.

NAVE. On the 2nd pillar on the l. the *Monument of *Alessandro Contarini* (d. 1558), General of the republic of Venice, with six slaves as supporters. On the opposite pillar (2nd on the l.) is the simple and chaste monument of *Cardinal Bembo* (d. 1547); on the 4th pillar on the l. the monument of the Venetian Admiral *Hieronymus Michiel* (d. 1557).

The CLOISTERS, entered from the S. aisle (several monuments and frescoes in the style of Giotto in the passage), with their wide and lofty pointed arches, contain a number of ancient tombstones.

The *Scuola del Santo*, adjoining the church, the assembly-hall of the brotherhood of St. Antony, is adorned with seventeen frescoes by early Paduan masters (viz. Nos. 4, 8, and 10), by *Domenico Campagnola* (Nos. *2, 3, 9, and 17), by *Titian* in his early period (1500—1520) (Nos. *1. St. Antony giving speech to a child; 11. The saint saves a woman who is threatened with death by her jealous husband; 12. Healing of a youth), and by pupils of Titian. Written catalogue for the use of visitors. The ancient *Chapel of *S. Giorgio*, adjacent, contains twenty-one admirable frescoes of 1377 by *Jacopo d'Avanzo* and *Allighieri*: to the r. below is the legend of St. Lucia, above it the legend of St. Catharine; to the l., above and below the legend of St. George. Altar-wall: Crucifixion, Coronation of the Virgin. Wall of the door: Flight into Egypt, Adoration of the Magi, Nativity. The chapel is undergoing restoration, but the scaffolding commands an excellent view of the pictures.

In front of the church is the equestrian Statue of *Erasmus da Narvi*, surnamed *Gattamelata*, commander of the army of the Republic of Venice in 1438—41, cast in bronze by *Donatello*, the first great specimen of bronze-casting of the modern period of Italian art (15th cent.).

To the l. of the church of S. Antonio, on the way to the Orto Botanico, is the Museo Civico e Bottacio, established in an old monastery, with a handsome Gothic court. The Pinacoteca, or picture gallery, is temporarily placed in a large room on the first floor.

* 51. *Garofalo*, Madonna and Child, Elizabeth and Zachariah with the infant John; 47. *Girolamo da Santa Croce*, Entombment; 56. *Lorenzo Lotto*, Madonna and Child with saints; 74. *Bonifazio*, Madonna and Child with saints; 68. *Titian* (?), Christ, Mary, and apostles; 91. *Giorgione* (?), Madonna and Child in a landscape; *126. *Basaiti*, Madonna and saints; *Squarcione*, 133. Altar-piece in three sections; 148. Madonna and Child; 164. *Tiepolo*, S. Patricio healing a lunatic; 170. *Romanino*, Sacra-

ment; 181. *Romanino*, Madonna enthroned and four saints, one of the angels with a tambourine; *Marco Palmeggiani da Forlì*, 179. Madonna and Child with John the Baptist, 185. Madonna and Child with John the Baptist and St. Joseph (1535); 187. *Romanino*, Madonna enthroned, saints, and singing angels (1521); 29. *Mantegna*, Warriors. — The coins, casts, reliefs, and bronzes are not at present shown.

Eremitani (Pl. 12), an Augustine church of the middle of the 13th cent., judiciously restored of late, with painted vaulting of wood, is a very long building, destitute of aisles, columns, and pillars.

On the r. and l. are two old monuments of Princes of Carrara, the ancient lords of Padua, in a style peculiar to this town. The walls of the Choir are covered with indifferent frescoes by *Guariento* (beginning of 15th cent.), representing scenes from the history of the Augustine Order, subsequently restored. — The celebrated *frescoes of *Mantegna* in the chapel of *S. Jacopo e Cristoforo* (the beautiful decorations also worthy of notice), adjoining the church on the r., are in a very damaged condition: l. the history of St. James by *Mantegna*, the two highest pictures by *Ansuino* or *Pizzolo*; r. that of St. Christopher (of the latter the lower part only is by *Mantegna*; the small lance-bearer, whose head alone now remains recognisable, on the l. is the painter himself; the upper scenes are by *Ansuino*, one of his pupils). The terracotta altar, Madonna and Saints by *Giovanni da Pisa*, a pupil of Donatello; behind it, Assumption of the Virgin, by *Pizzolo*. The chapel to the r. of the high altar contains a Coronation of Mary of the school of Giotto. — The SACRISTY (entrance l. of the choir) contains an altar-piece by *Guido Reni* (covered), representing John the Baptist.

In a garden adjoining the Piazza in front of the church (if closed, ring at the large wooden gate), is situated the ***Madonna dell' Arena** (*Annunziata*, Pl. 2; the oval garden is the site of an ancient amphitheatre), a small Romanesque chapel, erected by the Paduan master Scrovegno in 1303, the walls of which are covered with ***Frescoes*, most of them in good preservation, painted by *Giotto* in 1304, and representing the history of the Virgin and Christ, from the birth to the death of the former. The series begins in the l. corner of the l. side, in the upper row, and is continued by the upper row to the r., the middle row to the r., the lower row to the l., and the lower row to the r.; beneath are allegorical figures; in the choir the Coronation of the Virgin and saints, by a follower of Giotto. On the W. wall is a single painting, grandly conceived, representing the Last Judgment, supposed to have been suggested by Dante, when on a visit to his friend Giotto (custodian $\frac{1}{2}$ fr.). Morning light is the most favourable. (Photographs from the originals may be purchased of Naya at Venice, $1\frac{1}{2}$ fr. each.)

Near the Porta Codalunga, in the vicinity, is the church of **I Carmini** (Pl. 6), with a dome and large choir with six chapels on each side, and an unfinished façade. Adjoining it on the r. is the **Seuola del Carmine* (now a baptistery) with frescoes from the lives of SS. Joachim, Anna, Mary, and Christ: l. **Titian*, Joachim and Anna (a shepherd kneeling on the r.); *Girolamo da Santa Croce*, Birth of Mary, Presentation in the Temple, Purifi-

cation, and Sposalizio; the others by Paduan masters. *Altar piece, Madonna and Child in an attitude of benediction, by *Palma Vecchio*.

The **Cathedral** (Pl. 11), dating from the latter half of the 16th cent., with a plain façade, is uninteresting. The **Baptistery** (Pl. 3), adjoining it on the N., a brick structure of the 12th cent., is adorned with frescoes of 1380 by *Giusto Padovano*.

The **Palazzo della Ragione** (Pl. 37), now the *Municipio*, situated between the Piazza d'Erbe and the Piazza di Frutti, a '*Juris Basilica*' as the inscription records, was erected in the 11th cent. and remodelled in 1420. It is celebrated for its great *Hall*, with vaulted wooden ceiling, one of the largest in the world, 91 yds. in length, 30 yds. in breadth, and 79 ft. in height (custodian $\frac{1}{2}$ fr.). It contains a large wooden model of a horse by Donatello, which has given rise to various conjectures, but was probably employed by the artist as a model for the horse in the monument of Gattamelata (see above; it closely resembles the third horse to the r. on St. Mark's at Venice, p. 205, which was probably the original model). The walls are adorned with about 400 pictures in fresco, painted soon after 1420 by *Giov. Miretto* and others, representing the influence of the constellations and the seasons on mankind. Under the loggia towards the Piazza di Frutti, and that towards the Piazza delle Erbe are Roman antiquities, chiefly inscriptions. Behind the horse is the tombstone of T. Livius Halys, a freedman of the family of the historian Livy, who is believed to have been born at Abano (p. 190).

The **Palazzo del Podestà**, in the Piazza delle Erbe, the **Pal. del Capitaneo**, with a clock-tower, in the Piazza de' Signori (now the Piazza dell' Unità d'Italia), and the **Pal. Giustiniani** near the church of S. Antonio also merit inspection.

The **Loggia del Consiglio**, or *Gran Guardia*, in the Piazza dell' Unità d'Italia, to the W. of the Palazzo della Ragione, by *Biagio Rossetti*, is a very elegant example of the early Renaissance style, possessing a deep vestibule with an open arcade above a broad and lofty flight of steps.

The **University** (Pl. 47), opposite the Café Pedrocchi (p. 185), is established in a building termed '*Il Bò*', from a tavern which once existed in the vicinity with the sign of the ox. Beneath the handsome colonnades in the court, erected in 1552 by *Jac. Sansovino*, are numerous inscriptions and coats of arms of distinguished '*cives academici*'.

Padua has also dedicated a number of monuments to the '*auditores Patavini*', or students of the university, who distinguished themselves in after-life. A double series of statues, a few only of which possess artistic merit (e. g. those of *Poleni* and *Capello* by Canova), adorn the ***Piazza Vittorio Emanuele II.**, formerly termed *Prato della Valle* from its original condition as a grassy dale (now a promenade, $\frac{1}{4}$ hr. walk from the university; Pl. C., 3, 4). In

the inner row to the l. No. 63. *Savonarola*, 74. *Steph. Bathori*, 75. *John Sobieski*; in the external row *Tasso*, *Ariosto*, *Petrarch*, *Galileo*. This spacious Piazza presents a busy scene at the time of the fair (*fiera*), which begins on the festival of St. Antony (13th June).

Opposite to the Prato, to the N. W., in front of the Gothic halls of the *Palazzo della Loggia* (Pl. 40), a modern structure of brick and stone, are the two marble *Statues of Dante and Giotto*, by Vincenzo Vela, erected in 1865. To the E. of the Prato is situated the church of

**S. Giustina* (Pl. 16), an edifice of strikingly noble and imposing proportions, especially in the interior, completed in 1549 by *Andrea Riccio* or *Briosco*. It possesses a nave with two aisles, four domes and an unadorned façade of brick, approached by a handsome flight of twelve steps, of the entire breadth of the structure. The church is paved with black, yellow, and red marble. In the l. transept is the sarcophagus of St. Luke, in the r. transept that of St. Matthew. Over the high altar, which contains the tomb of St. Justina, is the **Martyrdom of St. Justina*, by *Paolo Veronese*. Magnificently carved **Choir-stalls* by *Tavolino* (1550), in 50 different sections, each representing a subject from the New Testament above, and one from the Old below. In the chapel on the r. of the choir is represented the Virgin with the body of Christ, at the sides John and Mary Magdalene, a large group in marble by *Parodi*. The old choir, the sole remnant of the original church, also possesses fine carved stalls.

In the vicinity is the *Botanic Garden* (Pl. 32), the oldest in Europe, well stocked with trees peculiar to the south.

The traveller is often importuned here by commissionaires to visit the *Castello Pacerotti*, a miniature imitation of a feudal castle, erected about 1830, containing old armour, an imitation of the dungeons at Venice, implements of torture, etc., but not worthy of a visit.

37. From Padua to Bologna by Ferrara.

77½ M. RAILWAY in 3–5 hrs.; fares 14 fr. 50, 11 fr. 10, 7 fr. 95 c.

The line skirts and crosses the navigable *Canale di Battaglia*. Stat. *Abano*, a small town, the birthplace of the historian Livy, lies at some distance to the r. of the line. In the vicinity is *Bagni* ('Baths', a well-appointed establishment), the *Aquae Patavinæ*, or *Fons Aponi*, of the Romans, on the E. slope of the *Monti Euganei*, with warm springs and mud-baths.

The *Monti Euganei*, an isolated volcanic chain of hills rising on the r., 12 M. in length, from N. to S., 6 M. in breadth, from E. to W., contain extensive quarries of trachyte, and afford interesting excursions from Padua. Their culminating point is *Monte Venda* (1890 ft.), with the ruins of a monastery.

Stat. Montegrotta. To the l., beyond a long tunnel, near stat. *Battaglia*, is seen the old and well-preserved château of *Cattàjo*, the property of the Duke of Modena, adorned with numerous frescoes by Celotti. It was erected by the now extinct Venetian family Obizzo, who, according to a notice on a family-portrait, claim to have invented the howitzer. The château contains valuable collections.

ANTIQUES. Ground-floor. Ante-chamber: inscriptions, large trilateral Roman monument; farther on, a room with inscriptions and architectural fragments. First floor. 1st Room: casts. 2nd R.: early Christian sculptures. Hall: twenty Etruscan cinerary urns with scenes of leave-taking and battles; 8, 17, 19. Death of Neoptolemos at Delphi; 18. Cadmus slaying the dragon; 7. Rape of Helen; to the l., farther on, 85. Torso of a Cupid; 40. Cippus of a tomb; 43. Torso of a satyr. Brazen cinerary urns from the Euganean Mts.; *102. Greek (?) tomb-relief; 100, 115. Terracottas, Artemis, Selene, and Endymion; 111. Scene from the conquest of Troy, in relief; *288. Basrelief, Victory (?), the laurel-wreath modern. Terracottas from Etruscan tombs: 479. Mithras; 529. Woman in relief (the swan modern); 5, 9. Minerva; *545. Statue of Sabina, wife of Hadrian, in a sitting posture; 561. Antinous; 605. Isis, in imitation of the Egyptian style; 656. Cinerary urn in terracotta, formerly painted, with Troilus and Achilles; 1065. Statue of a youth; 1155. Augustus as an augur (the staff modern); 1179. Bearded Dionysus. In the centre, 1196. Statue of a magistrate; 1206. Torso of Hercules. — A room to the r. contains a large collection of mediæval relics, weapons, guns, and artillery models. The Oratorio S. Michele, or chapel of the château contains good early Italian pictures.

(11 M.) **Stat. Battaglia** (*Albergo della Luna*, no fixed charges) possesses warm baths of considerable repute. The principal spring (S. Helena) adjoins the château of Count Wimpffen, the proprietor of the watering-place. About 3 M. to the S. W. of Battaglia, on the Monti Euganei, is situated *Arquà del Monte*, a small town prettily situated in a valley, and a favourite retreat of Petrarch, who died here in 1374. His monument in front of the church consists of a sarcophagus resting on short columns of red marble, bearing the inscription:

Frigida Francisci lapis hic tegit ossa Petrarce,
Suscipe virgo parens animam! Sate virgine, parce!
Fessaque nam terris celi requiescat in arce.

On the top is a bust of Petrarch, dating from 1547. His house in the upper part of the town, with painted wooden ceilings and faded frescoes in allusion to his poems, contains a few reminiscences of its former illustrious owner.

Stat. Monselice, a town at the base of the Monti Euganei, has remains of fortified walls and a ruined castle. To Arquà and Este a drive of 3 hrs.

(7 M.) **Stat. Este.** The town, the *Ateste* of Tacitus according to ancient inscriptions, lies $3\frac{3}{4}$ M. to the N., on the road which here diverges to Mantua. It possesses the extensive, but now ruinous ancestral residence of the House of Este, a spacious piazza surrounded with arcades, a *Museo Civico* in the church of S. Francesco (containing several interesting Roman inscriptions), a cathedral of elliptical

plan with a lofty choir, and a church of S. Martino with a leaning tower.

The line now quits the canal, and near stat. *Stanghella* crosses the *Gorsone Canal*. The country is fertile, but flat and marshy. Near *Boara* a small new fort is passed and the *Adige* crossed.

(9½ M.) Stat. *Rovigo* (*Cappa d'Oro*; *Corona Ferrea*), on the *Naviglio Adigetto*, an episcopal residence and the capital of a 'Delegation', also has a leaning tower.

Adria, 16½ M. to the E., on the *Bianco Canal*, occupies the site of the very ancient Etruscan town of the same name, whence the Adriatic derives its appellation. The sea has gradually receded from it, and is now 17 M. distant.

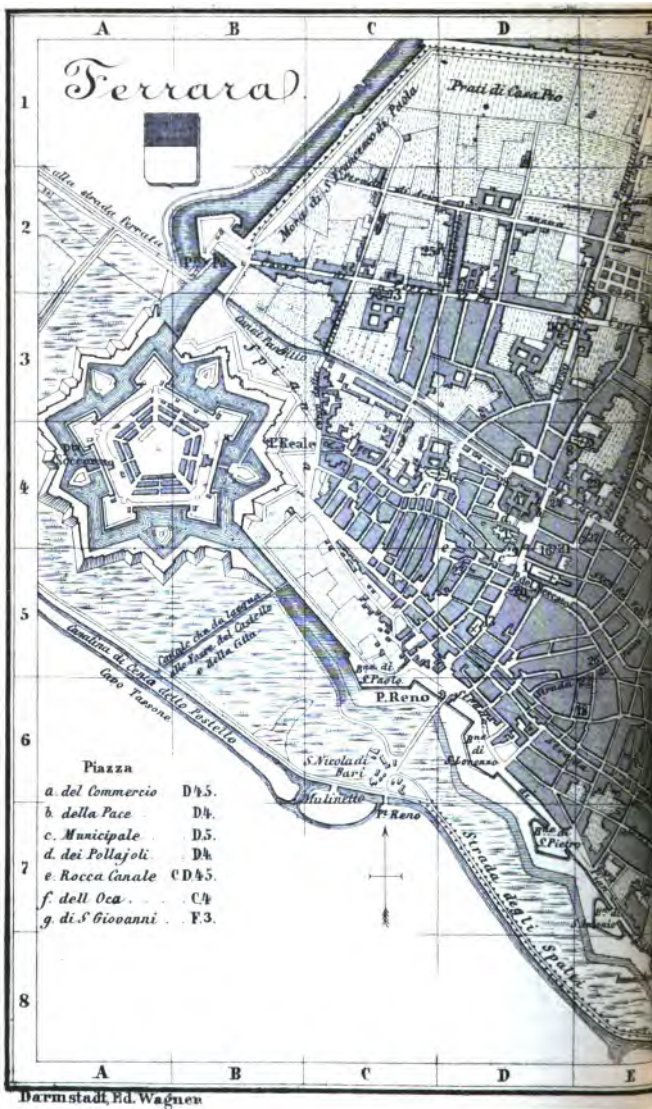
Stat. *Arquà*. The line crosses the *Bianco Canal* near the *Bosaro*, and near

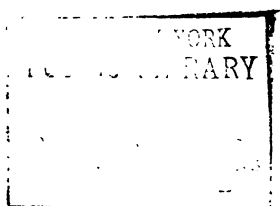
Stat. *Polesella* reaches the *Po*, which is here the boundary between Venetia and the Romagna. The l. bank of the *Po* is now followed. Stat. *Paviole*; then *S. Maria Maddalena*. The river is then crossed, and the train reaches stations *Pontelagoscuro*, and

(14½ M.) *Ferrara* (*Europa*, opposite the post-office, R. 2, omnibus ¾ fr.; *Stella d'Oro*, opposite the castle, R. 2, L. and A. 1 fr.; *Tre Corone*, R. 1½, A. ½ fr., tolerable; *Caffè del Corso*; *Caffè Castiglione*, Piazza del Commercio), situated near the ancient *Forum Alieni*, 3½ M. S. of the *Po*, in the midst of a fertile, but unhealthy plain. It is the capital of a Delegation, with 27,688 inhab., and possesses broad, deserted streets, mouldering palaces, and other imposing reminiscences of its golden period. It was once a prosperous commercial place, numbering 100,000 inhab., and was the seat of the renowned court of the House of Este, several members of which were great patrons of literature and art in the middle ages. Ariosto and Tasso were among the most brilliant stars of this court.

The family of Este was of Tuscan extraction. *Azzo I.* became Count or Margrave of Este under Emp. Henry III. His eldest son *Welf* (founder of the younger branch of the *Guelphs*) was invested with the Duchy of Bavaria, which had belonged to his grandfather, the last male representative of the elder branch of the *Guelphs*, and his son *Henry the Proud* became the founder of the families of Brunswick and Hanover. *Giulio*, the second son of *Welf*, was the ancestor of the dukes of Ferrara and Modena. *Obizzo III.*, who added Modena and Reggio to his dominions (d. 1352), considerably extended the power of his house, which from an early period was a liberal patron of art and science. In 1452 *Borso* received the title of Duke of Modena and Reggio from Emp. Frederick III., and that of Duke of Ferrara from Pope Paul II. He died in 1471. His brother *Hercules I.* (1471—1506), and the son of the latter, *Alphonso I.* (1506—34), husband of the infamous Lucrezia Borgia, were powerful and influential princes. Cardinal *Hippolytus d'Este*, Archbishop of Milan, brother of *Alphonso*, was the friend and patron of *Ariosto*. *Hercules II.* (1534—58), son of *Alphonso*, was the husband of *Renata*, daughter of Louis XII. of France, patroness of the Reformers Calvin and Marot, to whom she accorded an asylum. Having declared herself in favour of the reformed doctrines, she was separated from her husband and children. Her son *Alphonso II.* (1558—97) raised the glory of Ferrara to its culminating point, but with him the family became extinct, his three marriages

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being childless. He was the patron of the poets *Tasso* and *Guarini* (author of the 'Pastor Fido', born at Ferrara in 1537, died at Venice in 1612). Goethe in his 'Torquato Tasso' has drawn a faithful picture of the court of Ferrara about the year 1575, although a somewhat ideal colouring is given to some of the characters. His description of the attachment of Tasso to *Eleonora* (1537-81), the youngest unmarried sister of the duke, is however not without foundation. *Anna* (1531-1607), one of the sisters, was married to the Duc de Guise, and afterwards to the Duc de Nemours; *Lucrezia* (1534-86), the other sister, was the wife of the Duke of Urbino. Alphonso II. was succeeded by *Cesare d'Este*, descendant of a natural son of Alphonso I., but only as duke of Modena and Reggio, Ferrara and Comacchio having been claimed by Pope Clement VIII. as vacant fiefs. In the history of art and science the renown of the House of Este is immortal.

'Whoe'er in Italy is known to fame

This lordly House as frequent guest can claim.'

Several celebrated painters who lived at Ferrara must also be mentioned: *Cosimo Tura*, a pupil of Mantegna; *Lorenzo Costa*, who subsequently became a follower of Francesco Francia at Bologna; then, at the beginning of the 16th cent., *Dosso Dossi* and *Benvenuto Tisio*, surnamed *Garofalo* (1481-1559), an adherent of Raphael. *Titian* also occasionally resided at Ferrara, where he painted his 'Cristo della Moneta', now at Dresden.

The **Palace* (Pl. 17), an ancient and picturesque edifice with four towers, situated in the centre of the town, is now occupied by the local authorities and the telegraph-office. The custodian shows several dungeons, and among them one at the base of the 'lion tower', where on 21st May, 1425, the Marquis Nicholas III. caused his faithless wife Parisina Malatesta and his natural son Hugo, her paramour, to be beheaded. Lord Byron in his poem of 'Parisina' substitutes the name of Azzo for Nicholas as being more metrical. The *Sala del Consiglio* (or *Sala de' Giganti*) in the building of the prefecture, contains frescoes by Dosso Dossi, representing wrestling-matches of the ancient palæstra. The *Sala dell' Aurora*, with frescoes by the same master, is shown only by special permission of the prefect.

The **Cathedral* (*S. Paolo*, Pl. 1), of 1135, has an imposing façade with three series of round arches, one above the other, an admirable example of the Lombard style. The lower part of the front and the lateral façades date from 1135; the upper part is of the 13th cent., the sculptures of the 13th and 14th. The projecting portal, enriched with sculptures and four lions, was added at a later period. The spacious interior, with its aisles and double transept, has been entirely, but not unpleasingly modernised. In the 2nd transept on the r.: **St. Peter* by *Garofalo*, *Martyrdom of St. Lawrence* by *Guercino*. Crucifix and four figures in bronze by *Niccolò Baroncelli*; terracotta figures of Christ and the apostles in both transepts by *Alfonso Lombardi*. In the choir, to the r., *Annunciation*, to the l. *St. George*, by *Tura*; above, *Last Judgment*, by *Bastianino*. 3rd Chapel on the l., *Madonna enthroned with saints*, by *Garofalo*. On the r. and l. of the principal door, *SS. Peter and Paul*, in fresco, by the same master.

At the S. corner of the cathedral rises a lofty and handsome *Campanile* in four massive storeys, erected in the Renaissance style under Ercole II. (p. 192). Opposite to it is the *Pal. della Ragione*, a Gothic brick building with restored façade.

S. Francesco (Pl. 7), erected in 1498 by *Pietro Benvenuti*, is entirely covered with domes and each aisle is flanked with chapels. 1st Chapel on the l., frescoes by *Garofalo*, the Donors and the Kiss of Judas. The other pictures are copies, of which the originals are preserved in the pinacoteca. The church contains monuments of the family of Este and that of *Giambattista Pigna*, the secretary of Alphonso II. and rival of Tasso (a simple slab, outside, to the l. of the entrance). A famous echo here (under the second dome in the nave) answers sixteen times if awakened with due energy.

On the way to the railway-station is *S. Benedetto* (Pl. 3), dating from the same period, erected by *Giambattista* and *Alberti Tristani*, consisting of nave and aisles supported by pillars, and flanked with chapels. The circular vaulting is interrupted by the domes. The monument of Ariosto was removed hence to the library (p. 195) in 1801. The old monastery, now a hospital (keys at the Palazzo Comunale not always easily obtained), is adorned with frescoes by *Scarsellino* and *Dosso Dossi*; that of the ante-chamber of the refectory represents Paradise, with saints and angels, among whom Ariosto caused himself to be painted.

S. Domenico (Pl. 6) was adorned with statues on the façade by *Ferreri*, and with paintings in the interior by *Garofalo* and *Carlo Bonone* (the latter now in the pinacoteca). The celebrated *Celio Calcagnini* of Ferrara (1479—1541), who to some extent anticipated Copernicus in his discoveries regarding the solar system, the contemporary and friend of Ariosto, bequeathed his library to the adjacent monastery. His bust is placed over the entrance.

S. Maria in Vado (Pl. 11), one of the oldest churches at Ferrara, but altered after 1475 by *Biagio Rosselli* and *Bartolommeo Tristani*, consists of a nave divided into three parts, with a flat ceiling resting on ten columns, and surmounted by a dome supported by buttresses. It contains admirable paintings by *Carlo Bonone* (Marriage of Cana, Coronation of Mary, etc.), *Dosso Dossi*, and *Palma Vecchio*.

S. Paolo (Pl. 13) is adorned with paintings by *Bonone* and *Scarsellino*, and contains the monument of *Antonio Montecatino*, the friend and minister of Alphonso II.

The **Palazzo de' Diamanti* (Pl. 30), so called from the peculiar facing of the stones with which the building is covered, a handsome early Renaissance structure, begun in 1493 and completed in 1567, contains the *Ateneo Civico* and the *Civic Picture Gallery*, most of the works in which have been collected from suppressed churches.

Garofalo and *Dosso Dossi* are particularly well represented (open daily 9—3; good catalogue $\frac{1}{2}$ fr.; ring on the l. at the entrance; fees prohibited).

I. Room: 2. (two pictures) *Bastoruolo*, SS. Christopher and Sebastian; 8. *Bambini*, Nicholas of Bari and two saints; 10. *Bastianino*, Madonna and saints; 104. *Domenico Tintoretto*, Madonna del Rosario. — II. Room: 19. *Boccaccino* (d. 1515), Death of the Virgin; 23. *Lor. Costa*, Madonna enthroned with SS. Petronius and Jerome; 83. *Panetti* (d. 1531, the teacher of *Garofalo*), Annunciation; 87. *Panetti*, St. Andrew; 106. *Tura*, St. Jerome (about 1450). — III. Room: 45. *Garofalo*, Large fresco symbolical of the victory of Christianity over Judaism; 96. *Scarsellino* (d. 1614), Marriage of Cana; in the centre of the room, without number, **Garofalo*, Madonna in clouds with saints; *Ercole Grandi*, St. Sebastian. — IV. Room: *81. *Palma Vecchio* (?), Jesus and the Pharisees; 53. *Garofalo*, Madonna del Riposo; 52. *Garofalo*, St. Peter the Martyr; 28. *Carpi* (d. 1567), St. Antony of Padua, causing an infant to bear testimony to the honour of its mother; 51. *Garofalo*, Adoration of the Magi. — V. Room: *38. *Dosso Dossi*, St. John the Evangelist in the island of Patmos; 25. *Cortellini*, Madonna enthroned and four saints (1500); *75. *Mazzolino* (d. 1560), Adoration of the Child; 54. *Garofalo*, Madonna del Pilastro; *55. *Garofalo*, Adoration of the Magi, 1537 (the artist has painted a 'garofalo' or carnation by way of signature in the foreground); 82. *Panetti*, Mary's meeting with Elisabeth; 79. *Ortolano*, Adoration of the Child (about 1500); 56. *Garofalo*, Christ in Gethsemane. — VI. Room: 66. *Guercino*, Beheading of St. Aurelius; 33. *Carpaccio*, Death of Mary; 39. *Dosso Dossi*, Annunciation; 58. *Garofalo*, Slaughter of the Innocents; 61. *Garofalo*, Finding of the Cross; *60. *Garofalo*, Raising of Lazarus. — VII. Room: 107. *Timoteo della Vite*, Assumption. — VIII. Room: *33. *Dosso Dossi*, Madonna surrounded by saints, a very large picture in several divisions. Also a room with modern pictures.

The **Studio Pubblico*, or *Università* (Pl. 22), a school of medicine, mathematics, and jurisprudence, contains a valuable collection of coins and Greek and Latin inscriptions (in the court several early Christian sarcophagi and one of Roman origin), and a *Library* of 100,000 vols. and 1100 MSS. Among the latter are several cantos of the 'Orlando Furioso' in *Ariosto's* handwriting, with numerous corrections, and a copy of *Tasso's* 'Gerusalemme Liberata', also with corrections; letters and poems written by *Tasso* in prison: *Guarini's* MS. of the 'Pastor Fido'; a number of choir-books of the 13th—16th cent. with beautiful miniatures. Among the printed books are fifty-two old editions of *Ariosto*. His monument was brought here from S. Benedetto in 1801.

The simple *House of Ariosto* (Pl. 25), which he erected for himself and occupied during the latter part of his life, Via dell' Ariosto No. 67, has been the property of the town since 1811. It bears the inscription, composed by the poet himself:

'Parva, sed apta mihi, sed nulli obnoxia, sed non
Sordida, parva meo sed tamen aere domus.'

A few reminiscences of *Ariosto* are shown in the interior. A monument was erected to him in the Piazza Ariostea (Pl. E, F, 3).

While the poet was studying law, which however he soon exchanged for poetry, he resided in the *Casa degli Ariosti*, near

the church of *S. Maria di Bocche*. He quitted this house on his father's death. *Guarini's House* still belongs to his descendants.

The *Hospital of St. Anna* (entrance in the *Stradella Giovecca*, next door to the *Europa*, Pl. 29) is interesting as the place where *Tasso* was kept in confinement for seven years (from 1579) by order of *Alphonso II.* He is supposed to have incurred the displeasure of his patron by his passion for the Princess *Leonora*, the sister of *Alphonso*, or to have suffered from periodical attacks of insanity. A dungeon is shown in which he is said to have been incarcerated, with the names of *Byron* and other poets written on the walls.

In the church of *S. Giorgio*, outside the *Porta Romana*, Pope *Eugene IV.* opened the Council convened in 1438 with a view to effect a union of the Greek and Roman churches, in the presence of the Greek Emp. *John Palæologus*. This locality being considered unhealthy, the seat of the Council was afterwards transferred to *Florence*.

From *Ferrara to Bologna* by railway in 1—1½ hr. The train crosses the *Cavo Tassone Canal*, which communicates with the *Pò di Primaro*, and traverses flat, well cultivated land (rice-fields). Stations *Poggio Renatico*, *Galliera*, *S. Pietro in Casale*, and *San Giorgio*.

From *S. Giorgio* an excursion may be made to (5 M.) *Cento*, a small town on the *Reno*, the birthplace of the great painter *Guercino* (d. at *Bologna* 1666). Several of the churches, particularly those of **S. Biagio* and the *Madonna del Rosario*, contain admirable works by *Guercino*, who was greatly attached to his native town. His house, where he received many illustrious visitors, is still shown. In the centre of the town is his statue by *Galetti*. — Near *Cento* is situated *Pieve di Cento*, a small town with the pilgrimage-church of *S. Maria Assunta*; the high altar-piece is an **Assumption* by *Guido*.

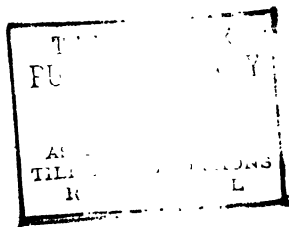
Next stations *Castel Maggiore* and *Corticella*. The fertility of the soil increases as *Bologna* is approached.

Bologna, see R. 43.

38. Venice, Italian Venezia.

Arrival. The railway-station is confined and noisy. The porters with badges convey luggage to an omnibus-boat (p. 198) or to a gondola, according to the wish of the traveller, to whom an official presents a number for a gondola and a printed tariff of fares from the station to any part of the city (as far as *S. Marco* 1 fr., to more distant points 1 fr. 25 c., each box 15 c.; with two rowers double these charges). A second generally proffers his services, but may be dismissed with the words '*basta uno!*' The hotels send commissioners to meet the trains, but their services are unnecessary. The 'omnibus' is a very slow craft, often crowded and affording no view. — Gondola tariff for those who arrive by sea, see p. 198.

Hotels (comp. *Introd. V*). GRAND HÔTEL ROYAL (DANIELI, Pl. a) in the old *Palazzo Bernardi*, *Riva degli Schiavoni*, E. of the Palace of the *Doges*, R. from 3, L. 1, B. 2, D. 5, A. 1 fr.; *EUROPA (Pl. b), in the former *Palazzo Giustiniani*, on the *Grand Canal*, opposite the *Dogana di Mare* and near the *Piazza of St. Mark*, similar charges. *HOTEL BARBESI



...nd partly as a measure of the height of the bridges, which cannot be
passed unless the ferro, the highest part of the craft, clears them. The
rower himself is hailed as 'Poppe', from the *poppa* on which he stands.

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the old *Palazzo Bernardi*, Riva degli Schiavoni, B. 1, 100 fr.; *Doges*, R. from 3, L. 1, B. 2, D. 5, A. 1 fr.; **EUROPA* (Pl. b), in former *Palazzo Giustiniani*, on the Grand Canal, opposite the *Dogana Mare* and near the *Piazza* of St. Mark, similar charges. **HOTEL BARRI*



VENEZIA, in the *Palazzo Zucchelli*, on the Grand Canal, opposite the church Salute; ***VITTORIA** (Pl. g), R. 2½ fr. and upwards, D. 4, L. and B. 1½ fr., situation less favourable. (Travellers are sometimes asked to pay in gold, but they cannot be legally required to do so.) — **ARCO** (Pl. e), in the Piazza of St. Mark, in the old Procuratie, similar charges; ***HÔTEL BELLEVUE** (Pl. d), N. side of the Piazza of St. Mark, 2 fr. and upwards, B. 1½, A. 1 fr.; ***HÔTEL NEW YORK**, in the former *Ferro* (p. 216); ***LUNA** (Pl. f), to the W. of and opposite to the Imperial Garden, close to the Piazza of St. Mark, similar charges; **CITTÀ DI MONACO** (*Munich Hotel*) (Pl. l), on the Grand Canal, near the Piazza of St. Mark, R. 2½ fr., L. 75, A. 60 c.; **CITTÀ DI ROMA**, S. Moisé, new; **HÔTEL PENSION SUISSE**, on the Grand Canal, opposite S. Maria della Salute; ***ITALIA** (Pl. h); ***HÔTEL BAUER** (Pl. m), S. Moisé, Riva degli Schiavoni, with restaurant; **HÔTEL GARNI NATIONAL** and **HÔTEL LAGUNA**, in the Riva degli Schiavoni; ***PENSION ANGLAISE** in the former *Palazzo Giustinian Vescovi*, Grand Canal, recommended; **VAPORE** (Pl. i); **S. POLO** (Pl. k), with good restaurant; ***LEON BIANCO**, Calle de' Fabbri, N. side of the Piazza of St. Mark; **SANDWIETH**, Riva degli Schiavoni, German, pretending. — **HÔTEL GARNI AU BEAU-RIVAGE**, 'dépendance' of **Hôtel Anieli** (see above), Riva degli Schiavoni; **SCHARFNAGEL'S HÔTEL GARNI** (Pl. n) by the Campanile, well spoken of, R. and L. 2½ fr. per day, 1 fr. per month.

Strangers are cautioned against sleeping with open windows on account of the gnats. Mosquito-curtains (*zanzariera*) afford the best protection against these pernicious intruders. Pastilles (*'Adibus contro le zanzare'*), sold by the chemists, are generally effectual in dispersing them. *Drinking-water* is bad at Venice; new water-works are projected.

Private Apartments, advertised by notices on the shutters or in the windows, are easily obtained. The rents of those on the *Grand Canal* and the *Riva degli Schiavoni* are the highest. The *Fondamenta delle Zattere* a quiet and agreeable situation (e. g. in the Calle del Ridotto, R. 1—2 . per day, 30—50 fr. per month). It is usual to pay for one month in advance, before which the tenant is recommended to see that every necessary arrangement is made, *'tutto compreso'*.

Restaurants (*Trattorie*, comp. Introd. V). On the first floor of the *Café Quadri*; **Gallo* (good Italian cuisine); **Bauer* (see above); to the r. on the same street, farther on, *Città di Firenze*, good wine, Calle del Ridotto, opposite the Europa; **Leon Bianco* (see above); **Cavaletto*, at the back of the Hôtel S. Marco. These are probably the best, most of the others being deficient in cleanliness and comfort. — The wines of *Cyprus* and *Samos* are among the best at Venice (sold by *Giacomuzzi*, Calle Vallaressa, near the S. W. corner of the Piazza of St. Mark, and others). — **BEER**. **Bauer and Grünwald* (Hôtel Bauer, see above); *Città di Genova* (see above); *S. Polo*, with pleasant garden; and at most of the cafés.

Cafés (comp. Introd. V). In the Piazza of St. Mark, S. side: **Florian*, good ices; *Café Svizzero*. N. side: *Degli Specchi*; **Quadri* (recommended for breakfast); **Café Giardino Reale*, to the r. of the Piazzetta, beautifully situated. After sunset hundreds of chairs and small tables are placed in front of these cafés for the accommodation of customers. Strangers are often importuned by flower-girls, hawkers, musicians, etc. The cafés on the *Riva degli Schiavoni* are also much frequented, although less fashionable: *Bricciacco* (good ices), *Alle Nazioni*, etc.

Boats take the place of flacres at Venice. The light, old Venetian *Gondola*, with a low black canopy or cabin (*felze*) and black leather seat, accommodates 2—3 pers. They are painted black in conformity with a law passed in the 15th cent. The *Barca*, a modern institution, is a larger craft, open at the sides, covered with coloured material, and accommodating six or more persons. The heavy indented iron prow (*ferro*), resembling a halberd, is partly designed to counterbalance the weight of the rower, and partly as a measure of the height of the bridges, which cannot be passed unless the *ferro*, the highest part of the craft, clears them. The rower himself is hailed as '*Poppe*', from the *poppa* on which he stands.

Charges. Gondola with one rower (*barcajuolo*), according to the tariff, a copy of which the gondolier is bound to exhibit if desired, for the first hour, or for each trip 1 fr., for each additional half-hour 25 c. (but a fee is expected in addition to these low fares), for the whole day (of 10 hrs.) 5 fr. To or from the station, see p. 196. Luggage 15 c. From the steamers to the Piazzetta (two rowers required) 50 c., to the Rialto Bridge 2 fr., beyond it 2½ fr. From the Piazzetta to the Giardini Pubblici 50 c.; after sunset one-half more. Those who visit the theatre and wish to secure a gondola for returning had better keep the boat in which they have gone (3½ hrs., 2¼ fr.). For short distances a bargain should be made. For a second rower double the ordinary fare is charged. One, however, suffices for the gondola, and even for the barca if not heavily laden, unless greater speed than usual is desired. Officious loiterers who assist passengers to disembark expect a gratuity of a few centimes.

It is usual for the passenger, after having selected a gondola or barca, to mention his destination and the fare to the gondolier; e. g. '*alla stazione un franco, S. Giovanni e Paolo mezzo franco*', etc. Should the proper fare be declined, application is made to another. If the gondola be hired by the hour, the passenger shows his watch and remarks, '*all' ora*'. The highest demands are generally made at the Piazzetta and Riva and in the vicinity. It need hardly be observed that the intervention of a commissionaire or waiter in the hiring of a boat causes the fare to be considerably raised. A second rower, who is generally desirous of being engaged, may be dismissed with the words '*basta uno*'. According to the official regulations gondoliers guilty of extortion or want of respect are liable to severe punishment. — The shouts of the gondoliers on turning a corner are peculiar, e. g. *già è* (boat ahead!), *preme* (pass to the r.!), *stali* (pass to the l.!), etc.

Omnibus Boats ply, on the arrival of every train, from the station to the *Riva del Carbon* (near Ponte Rialto) and the *Piazzetta*. Fare 25 c., gratuity 5 c., each heavier article of luggage 15 c.; the porter belonging to the boat, who conveys luggage to the hotel, also expects a fee. On quitting the railway station, the traveller who purposes employing one of these conveyances names his hotel or other destination and is conducted by the railway-officials to the proper boat (comp. p. 196). Omnibus boats to the station (in 20 min.) start from the *Molo*, E. of the Piazzetta, ¾ hr. before the departure of each train (their station is by the first bridge, the *Ponte della Paglia*, nearly under the *Bridge of Sighs*).

Ferries (*Traghetti*) across the Grand Canal (5 c., after dusk 8 c.), 15 in number, see Plan.

Guides (*Huber, Schneider, Fuchs, Joseph Scholl, Ferrari, Fassetta, Carabba, Nicola, Marco Vera*, etc.) are to be met with before 9 a. m. or about 8 p. m. in the Piazza of St. Mark. Each hotel generally has its own guide. Parties of strangers are frequently formed by the guides, who undertake to conduct them to all the principal sights of Venice at a charge of 3–4 fr. each pers., which includes gondola-fares, gratuities, etc., but, as the number is usually unlimited, this wholesale system cannot be recommended, the members of the party being entirely deprived of their independence. The traveller, alone, or accompanied by a few friends, will find it far preferable to have a guide at his own disposal. In this case the fee, including all expenses, is 20 fr. (i. e. 5 fr. for the guide and about 15 fr. for gondolas, fees, etc.). — The guides are often reluctant to cross to S. Redentore on the Giudecca, but the traveller may insist on their accompanying them.

It must, however, be observed that the aid of the Handbook, coupled with a slight acquaintance with the Italian language, will enable the traveller *entirely to dispense with a guide*. The principal objects of interest should be visited in a definite order, such as that suggested below, and the most direct routes ascertained from the Plan, in order that the proper orders may be given to the gondolier at each stage of the route.

Baths of every description, also for swimming (*galleggiante*), are situated between the Riva degli Schiavoni and the Isola S. Giorgio, but are used

during the three summer-months only (bath 1 fr.). Ferry from the Piazzetta to the baths 10 c.; the word '*bagno*' is a sufficient direction to the gondolier. Swimmers (1 fr.) ask at the establishment for a ticket for the '*vasca*' (basin); a separate bath (1½ fr.) is a '*camerino*'; common bath for ladies (*sirene*) 1 fr. 40 c.; separate bath for ladies 3 fr. No gratuities expected. The best time for bathing is about high tide, the water at low tide being shallow and muddy. — The baths on the *Lido* (p. 252) are pleasant. In summer a steamboat plies every hour (in the height of the season every half-hour, 30 c.) between the Riva degli Schiavoni and the Lido in 12 min., returning after a halt of ½ hr. From the landing-place to the baths a walk of 10 min. (omnibus 25 c.). Bath 1 fr., less to subscribers. Improvements are taking place here, promenades laid out, and lodging houses erected; also several restaurants and cafés. — *Warm Baths* at most of the hotels, and at *Chitarin's* (salt-water), near S. Maria della Salute, 1½–2 fr.

Consulates. *American*, S. Maria del Rosario, Fondamenta Venier 709; *British*, S. Maria del Giglio, Calle Gritti o del Campanile 2489; *French*, S. Stefano, Calle Giustiniano 2891; *German*, S. Benedetto, Calle-Ramo Contarini Pal. Cavalli 3678; also others for all the principal European states.

Post Office (*Uffizio della Posta*, comp. Introd.) (Pl. 39) in the Palazzo Grimani, on the Grand Canal, by the Campo S. Luca, not far from the Ponte Rialto. *Letter-boxes* in the Piazza of St. Mark, at the Uffizio del Lloyd, etc. — **Telegraph Office** behind the W. side of the Piazza of St. Mark, above the guard-house.

Booksellers. *Münster*, Piazza of St. Mark, S.W. corner; *Colombo Coen*, Procurazie Vecchie 156, and at the Hotel New York; *Ebhardt*, S. Luca, Calle de' Fusari 4355, Hôtel Vittoria. — **Photographers:** *Naya*, Riva degli Schiavoni 4206; *Ponté*, Riva degli Schiavoni 4178; both of whom have shops in the Piazza of St. Mark.

Steamboat Office (*Uffizio del Lloyd Austriaco*) in the Piazzetta, below the Zecca (Pl. 54). To *Trieste* three times weekly; to *Chioggia* daily at 5 or 6 p. m. (fares 2 or 1½ fr.), on Sundays 8 a. m. (return-tickets 3½ fr.); to *Ancona* (in 15 hrs.; Società Adriatico-Orientale, Piazza of St. Mark, under the new Procurazie) every Saturday. To the *Lido*, see above.

Theatres (comp. Introd. VI). *Della Fenice* (Pl. 100), the largest in Venice, is capable of accommodating 3000 spectators; internal arrangements worthy of inspection; performances during the Carnival only, sometimes also in June and July. The following are employed throughout the whole year: *Apollo* (Pl. 101), *Rossini* (Gallo) (Pl. 102), and *Camploy* (S. Samuele) (Pl. 104). *Malibran* (Pl. 53), open-air theatre.

Shops (comp. Introd. VI). The best are in the *Piazza of St. Mark*, in the *Merceria* and in the *Fressaria*, entered from the Piazza of St. Mark, opposite to the church. The Venetian pearls and jewellery enjoy a high reputation; bracelets, necklaces, and other ornaments in mosaic, glass, and shells are also well executed here and are suitable for presents or reminiscences. The most extensive manufactory of mosaic is that of *Salviati*, on the Canal Grande, in the Campo S. Vito, not far from S. Maria della Salute. Many of the shopkeepers take two-thirds or even one-half of the price first demanded. Crystal-wares, *Dalmedico*, *Merceria dell' Orologio*, 218. Antiquities and objects of art, *Gugyenheim*, Campo S. Maria del Giglio (Zobenigo), No. 2467, and *Ricchetti* and *Rietti*, both on the Canal Grande. Venetian lace, *Ruggieri* (near S. Gallo), *Borgnesi* (*Merceria*), etc.

Exhibition of Art in the Palazzo Mocenigo S. Benedetto, see p. 217.

English Church Service, Palazzo Contarini degli Scrigni, Grand Canal, near the iron bridge. — *Scotch Presbyterian Church* on the Grand Canal, not far from S. Maria della Salute.

Plan of Visit. A stay of 3–4 days may suffice when time is limited, in which case the following plan is recommended, but it may be extended or modified at discretion.

Afternoon or Evening of arrival. In order to gratify their first curiosity, and obtain a general idea of the peculiarities of Venice, strangers are recommended to undertake a preliminary *voyage* from the Piazzetta along the *Grand Canal* (see p. 215) to its extremity (near the railway-station is the church *Degli Scalzi*, see p. 220, which should now be visited on account of its remoteness from the other points of attraction); then under the iron bridge (p. 221) to the *Canal di Mestre*, to the l. of which is the Jews' quarter (the *Ghetto*, inhabited by the lowest classes); back hence by the *Grand Canal* to the *Ponte Rialto*, where the gondola should be quitted. Then walk (comp. p. 203) through the *Merceria* (p. 222) to the *Piazza of St. Mark*. The whole expedition will occupy 2—2½ hrs.

1st Day. ***S. Marco* (p. 205); ***Palace of the Doges* (p. 206); **S. Giorgio Maggiore* (p. 230) (ascend campanile); **Redentore* (p. 230); *S. Sebastiano* (temporarily closed, see p. 231).

2nd Day. *Pal. Emo Treves* (p. 216); *S. Maria della Salute* (p. 226); ***Accademia delle Belle Arti* (p. 212); **S. Stefano* (p. 226); **Frari* (p. 224); **Scuola di S. Rocco* (p. 225).

3rd Day. *S. Salvatore* (closed, see p. 222); **Pal. Vendramin* (p. 219); *Museo Correr* (p. 220); **Madonna dell' Orto* (p. 227); *Gesuiti* (p. 227); *S. Maria de' Miracoli* (p. 229).

4th Day. **S. Zaccaria* (p. 221); *S. Maria Formosa* (p. 222); **S. Giovanni e Paolo* (p. 228); *S. Francesco della Vigna* (p. 229); *Arsenal* (open till 3 p. m.); *Giardini Pubblici* (view, p. 231).

Finally ascend the *Campanile* of *S. Marco*, p. 207.

Those who make a longer stay may proceed by *S. Lazzaro* to the *Lido* (p. 232), and make excursions to the N. to *Murano*, and *Torcello* (p. 232, 5 hrs. there and back); to the S. to *Malamocco* and *Chioggia* (p. 232). — Every leisure hour should be devoted to *S. Marco* and its environs.

Admission is generally obtained to the

Churches from 6 a. m. till 12 or 1 o'clock, after which application must be made to the sacristan (*monzù*, fee 30—50 c.), for whom one of the officious loungers in the neighbourhood may be sent (5 c.).

***Academy* (p. 212) 9—4 daily, on Sundays and festivals 10—4 o'clock.

**Arsenal* (p. 212) 9—3 daily.

***Palace of the Doges* (p. 206) 9—4 daily, on Sundays and festivals 10—4.

**Museo Correr* (p. 220) Mond., Wed., Sat. 10—4.

Permanent Exhibition of Art (p. 217) in the *Pal. Mocenigo* open daily, adm. 40 c.

Seminario Patriarcale (p. 216) daily.

The *Private Palaces* (**Vendramin*, *Emo-Treves*, *Fini-Wimpfen*, *Pasàro*) are generally shown between 9 or 10 a. m. and 3 or 4 p. m. When the proprietors are residing in them, application should be made on the day previous to the visit, but is often dispensed with (fee to attendant 1 fr., to porter 25—50 c.).

History. The modern Venetia was inhabited during the Roman period by the *Veneti*, whose principal towns were Patavium, Altinum, Aquileia, etc. These were successively destroyed, after the fall of the W. Roman Empire, by the hordes of barbarian invaders by whom Italy was now overrun, and their inhabitants took refuge on the islands of the Lagoon, founded a new state there, and at an early period carried on a considerable commerce with the Levant. The necessity of a constitutional government was soon felt, and in 697 *Pauluccio Anafesto* was elected the first doge. In 819 the doge *Angelo Partecipaco* transferred the seat of government from Malamocco to Rialto, which he connected with the adjacent islands by means of bridges, thus laying the foundation of the modern city of Venice.

During the following centuries, notwithstanding continual internal dissensions, the might of Venice steadily increased. The foundation of its subsequent greatness, however, was principally laid at the period of the

Crusades (1097—1271), which the shrewd policy of Venice contrived to turn to its own aggrandizement. In 1177, under the Doge *Sebastiano Ziani*, the celebrated meeting of Emp. Frederick I. with Pope Alexander III. (p. 209) took place at Venice. *Enrico Dandolo* (1192—1205), one of the most valiant of the doges, conquered Constantinople in 1204 with the aid of French crusaders. In consequence of this the Byzantine Empire was divided, and Venice obtained possession of the coast-districts of the Adriatic and Egyptian seas and numerous islands, among which was Candia. Under the successors of Enrico Dandolo the republic underwent severe contests with Genoa, which occasioned the loss of the Venetian conquests in the East, but at length terminated with [the total defeat of Genoa in 1252, under *Andrea Dandolo*. His successor *Marino Fallieri* contemplated the overthrow of the aristocratic form of government, but his scheme was discovered, and he was beheaded on 17th April 1355. During the reign of *Andrea Contarini* (1367—82) Padua, Verona, Genoa, Hungary, and Naples formed an alliance against Venice. In 1379 the Genoese took possession of Chioggia, but were surrounded in the Lagoon and compelled to surrender, 24th June, 1380. In 1381 the peace was concluded by which Venice lost all its possessions on the mainland.

The republic, however, soon recovered from these reverses. In 1386 *Antonio Venier* (1382—1400) took possession of the island of Corfu, then of Durazzo, Argos, etc. Under *Michele Steno* (1400—14) the Venetian general *Malatesta* conquered Vicenza, Belluno, Feltre, Verona, and Padua (1405); in 1408 the republic gained possession of Lepanto and Patras, in 1409 of Guastalla, Casalmaggiore, and Brescello. In 1421 *Tommaso Mocenigo* waged war successfully against Hungary. In 1416 the Venetian fleet under *Loredan* conquered the Turkish at Gallipoli, and in 1421 subjugated all the towns of the Dalmatian coast, so that Venice was now in possession of the entire coast district from the estuary of the Po as far as the island of Corfu.

Mocenigo's successor was *Francesco Foscari* (1423—57). In 1426 Brescia fell into the hands of the Venetian general *Carmagnola*, but in 1431 his successful career was terminated in consequence of a suspicion of treason, and in 1432 he was executed by order of the Council of Ten. In 1449 the Venetians gained possession of Crema, but were unable to prevent the elevation of Sforza to the dignity of Duke of Milan (1450).

In 1457 Foscari, now enfeebled by old age and domestic misfortunes, was deposed by the Council of Ten owing to the intrigues of his enemies. Under *Cristoforo Moro* (1462—71) the Morea was conquered by the Turks. In 1480, in consequence of the renunciation of Catharine Cornaro, wife of king James of Cyprus, this island came into the possession of Venice, and in 1483 the republican dominions were farther augmented by the island of Zante.

The close of the 15th cent. may be designated as the culminating point of the glory of Venice. It was now the grand focus of the entire commerce of Europe, numbered 200,000 inhab., and was universally respected and admired. Its annual exports were valued at 10 millions ducats, 4 millions of which were estimated as clear profit. It possessed 300 sea-going vessels with 8000 sailors, and 3000 smaller craft with 17,000, as well as a fleet of 45 galleys manned by 11,000 men, who maintained the supremacy of the republic over the Mediterranean. At the beginning of the 16th cent. the power of Venice began to decline. Its commerce was gradually superseded to a great extent by that of the Portuguese, in consequence of the discovery of the new sea-routes to India. The League of Cambray, formed by the Pope, the Emperor, and the kings of France and Arragon against Venice in 1508, and the victory of the French at Agnadello in 1509 occasioned serious losses to the republic. The wars between Emp. Charles V. and Francis I. of France (1521—30) were also very prejudicial to Venice, and its power was still more undermined by the extension of the Osman empire in Europe and Asia. In 1540 Nauplia, the islands of Chios, Paros, and others were lost, and in 1571 Cyprus notwithstanding its brave defence by *Bragadino*. In the naval battle of Lepanto

(1st Oct., 1571) the Venetian fleet greatly distinguished itself. In 1669 the island of Candia was conquered by the Turks. In 1684 the Venetians under *Francesco Morosini* and *Königsmark* were victorious in the Morea and conquered *Coron*, *Patras*, *Corinth*, etc.; in 1696 and 1698 they again defeated the Turkish fleets, and by the Peace of *Carlowitz* in 1709 they retained possession of the Morea; but in 1715 the Turks reconquered the peninsula, and in 1718 were confirmed in their possession by the Peace of *Passarowitz*.

From this period Venice ceases to occupy a prominent position in the history of Europe. It retained its N. Italian possessions only, observed a strict neutrality in all the contests of its neighbours, and continued to decline in power. On the outbreak of the French Revolution Venice at first strenuously opposed the new principles, on the victorious advance of the French it endeavoured to preserve its neutrality, and repeatedly rejected *Buonaparte's* proposals of alliance. Irritated by this opposition, the French broke off their negotiations and took possession of the city on 16th May, 1797. By the Peace of *Campo Formio* (1797) Venetia was adjudged to Austria, by that of *Pressburg* (1805) to the kingdom of Italy. In 1814 Venice was again declared Austrian, and remained so until 1848, when a revolution broke out, and the citizens endeavoured to re-establish their ancient republican form of government, under the presidency of *Manin*. Their renewed independence, however, proved most disastrous and short-lived. The city was torn by internal dissension, and at the same time besieged by the Austrians. After a siege of 15 months it was compelled to capitulate to *Radetzky*, in August, 1849, a victory which cost the Austrians upwards of 20,000 soldiers. The war of 1859 did not affect the supremacy of Austria over Venetia, the re-union of which with Italy was finally effected by the events of 1866.

In the, HISTORY OF ART Venice occupies a prominent position. The Venetian School of painting, which was especially celebrated for the brilliancy of its colouring, boasts of many illustrious names. The most conspicuous painters of the 15th cent. were *Antonio Bartolommeo* and *Luigi Vivarini* of Murano, *Vittore Carpaccio*, *Gentile* and *Giovanni Bellini*. The *Madonnas* of the latter are remarkable for their grace and tenderness. Among his numerous pupils, *Giambattista Cima* of Conegliano and *Giorgio Barbarelli* of Castelfranco ('*Il Giorgione*', 1478—1511) were the most distinguished. The next well-known names are *Jacopo Palma il Vecchio* of Bergamo, *Paris Bordone*, and *Pordenone*, but the most celebrated of all is that of *Titian*, or *Tiziano Vecellio* (1477—1576), whose marvellous power of life-like delineation and richness of colouring are unparalleled. His greatest contemporaries were the talented masters *Jacopo Robusti*, surnamed '*Timotto*' (1512—94), *Paolo Cagliari*, surnamed '*Veronese*' (1528—88) from his native town, and *Jacopo da Ponte* of Bassano; then *Bonifazio*, *Alessandro Bonvicini*, surnamed '*Il Moretto*', and *Giov. Batt. Morone*. In the 17th cent. *Palma Giovine* and *Padovanino* attained a well-merited reputation, but the art was now decidedly on the decline. The only subsequent names worthy of mention are *Rosalba Carriera* (d. 1757), a painteress of miniatures, *Antonio Canale*, surnamed '*Canaletto*' (d. 1768), and *Tiepolo* (d. 1769), the mannerist.

Venice is adorned with several structures in the Byzantine and Gothic styles, but its architecture did not attain to a high degree of perfection until the period of the Renaissance. To this epoch belong the *Lombardi*, *Michele Sanmicheli*, *Jac. Sansovino*, *Antonio da Ponte*, *Palladio*, *Scamozzi*, and *Longhena*. The *Lombardi* and *Sansovino* were also sculptors. — Venice still enjoys a considerable reputation in the artistic world. The father of the celebrated *Canova* was a Venetian.

Venice, the population of which had dwindled from 200,000 to 60,000 after its dissolution as an independent state (1797), gradually revived under the Austrian regime, owing chiefly to its advantages as a *Free Harbour*, and is now, although much inferior to Trieste, one of the greatest seaports on the Adriatic (128,901

inhab., $\frac{1}{4}$ paupers). The 15,000 houses and palaces of Venice are situated on three large and 114 small islands, formed by 147 canals, connected by 378 bridges (most of them of stone), and altogether about 7 M. in circumference. The city is surrounded by the *Lagune*, a shallow bay about 25 M. in length and 9 M. in width, protected from the open sea by long sand-hills (*lidi*), which are converted into a still more efficient bulwark by means of bulwarks (*murazzi*) of solid masonry, averaging 30 ft. in height and 40—50 ft. in width. Towards the Lagune the Murazzi are perpendicular, while towards the sea they descend in four terraces. The Murazzi on the Lido from *Palestrina* to *Chioggia* date from the last period of the republic. The *Diga of Malamocco*, a pier which extends for a distance of $1\frac{1}{4}$ M. into the open sea, was constructed by the Austrian government after 1825, in order to prevent the harbour from becoming choked with mud.

The Lagune are connected with the open sea by means of four entrances, of which those of the *Lido* and *Malamocco* alone are available for vessels of heavy tonnage. The steamers usually enter by the *Porto di Lido* (p. 232), but in stormy weather occasionally by that of *Malamocco*.

The Lagoons are termed either '*lagune vive*', or '*lagune morte*', about one half of them belonging to each class. In the former the tide rises and falls about 2 ft.; the latter, shallower, and situated nearer the mainland, are unaffected by the tide. Venice is situated in the '*laguna viva*'.

At high water innumerable stakes, protruding from the water in groups of the most varied form, mark the situation and shape of the low sand-islands which surround the city on every side, forming a complicated network of navigable channels, most of them accessible to small boats only.

Most of the houses rise immediately from the canals (*rii*), or are separated from them by narrow streets only, here termed (as in Spain) *calli* (sing. *il calle*) and paved with broad slabs of stone, or sometimes with brick or asphalt. These lanes form a labyrinth from which the stranger will frequently find it difficult to extricate himself; none, however, but walkers can form an adequate acquaintance with the picturesque nooks of the city and the characteristics of its inhabitants. The following description is so arranged that many of the sights can be visited on foot (comp. p. 221), but all the principal buildings may also be visited by boat. Gondola-travelling is very pleasant, and is of course far preferable to walking for expeditions of any length.

The **Piazza of St. Mark*, usually termed '*La Piazza*' (the other small open spaces are termed *campi*), is a square paved with blocks of trachyte and marble, 192 yds. in length, on the W. side 61, and on the E. 90 yds. in breadth. On three sides it is enclosed by

imposing structures, which appear to form one vast marble palace, blackened by age and exposure to the weather; on the E. it is bounded by the Church of St. Mark and the *Piazzetta* (p. 208), a small piazza, the S. side of which adjoins the Lagune. These palaces were once the residence of the 'procurators', the highest officials of the republic, whence their appellation of *Procurazie*: N. the *Procurazie Vecchie*, erected at the close of the 15th cent. by *Bartolommeo Buon*; S. the *Procurazie Nuove*, begun by *Scamozzi* in 1584, now the *Palazzo Reale*, containing handsome modern apartments (entrance under the New *Procurazie*; custodian 1 fr. for 1—3 pers.); the modern edifice on the W., termed the *Atrio*, or *Nuova Fabbrica*, was erected under Napoleon in 1810 on the site of the former church of S. Geminiano. The ground-floors of these structures consist of arcades, in which the cafés and shops mentioned at pp. 197, 199 are established. — The Piazza of St. Mark is the grand focus of attraction at Venice. On summer evenings, after sunset, all who desire to enjoy fresh air congregate here, and the prince, as well as the humblest citizen, may be seen enjoying their sorbetto in front of the cafés. The scene is most animated towards 8 p. m., especially on the evenings when the military band plays (Sundays, and generally on Tuesdays and Thursdays also, 8—10 o'clock), when the Piazza is sometimes thronged until after midnight. On other evenings the crowd disperses about 10 o'clock. In winter the band plays on the same days, 2—4 p. m., and the Piazza is then a fashionable promenade. Early in the morning a few visitors to the cafés may be seen sipping their coffee, but these are rarely natives of Venice. The Venetians themselves are seldom visible at a very early hour, and the Piazza is comparatively deserted except at the hours just mentioned. The Piazza with its adjuncts (the *Procurazie*, St. Mark's, the Palace of the Doges, *Piazzetta*, and Lagune) presents a strikingly imposing appearance by moonlight. The Piazza is also the chief scene of the Carnival, which has retained more of its original attractive character at Venice than in any other town in Italy.

A large flock of pigeons resorts daily to the Piazza at 2 p. m. to be fed at the expense of the city. According to tradition, Admiral Dandolo, while besieging Candia at the beginning of the 13th cent., received intelligence from the island by means of carrier-pigeons, which greatly facilitated its conquest. He then despatched the birds to Venice with the news of his success, and since that period their descendants have been carefully tended and highly revered by the citizens. They nestle in the nooks and crannies of the surrounding buildings, and are generally seen in great numbers in the evening, perched on the façade of St. Mark's.

The three lofty *Flagstaffs* (*Pili*) of cedar in front of the church, rising from pedestals resembling candelabra, executed in 1505, once bore the banners of the kingdoms of Cyprus, Candia, and the

Morea, to commemorate their subjugation by the republic. On Sundays and festivals the Italian colours are now hoisted here.

***S. Marco** (Pl. 17), the Church of St. Mark, the tutelary saint of Venice, whose remains are said to have been brought from Alexandria to Venice in 828, was erected in 976—1071 in the Romanesque-Byzantine style peculiar to Venice, and decorated with lavish and almost oriental magnificence during subsequent centuries. The façade received some additions in the Gothic style in the 14th cent. The form of the edifice is that of a Greek cross (with equal arms), covered by a Byzantine dome in the centre and one at the extremity of each arm. Around the W. and part of the N. transept is a vestibule covered by a series of smaller domes. Externally and internally the church is adorned with five hundred columns of marble, the capitals of which present an exuberant variety of styles. The most remarkable are eight detached columns in the vestibule, four at each of the lateral portals on the W. side, with peacocks and lions. The mosaics, the oldest dating from the 10th cent., cover an area of 45,790 sq. ft., whilst the interior is also profusely decorated with gilding, bronze, and oriental marble. The aggregate effect is highly picturesque and fantastic. Since 1807 St. Mark's has been the cathedral of Venice, a dignity which formerly belonged to S. Pietro di Castello (p. 231).

Over the principal portal are ***FOUR HORSES** in gilded bronze, 5 ft. in height, which were long supposed to be the work of a Greek master (*Lysippus*), but are now believed to be of Roman workmanship, probably of the time of Nero. They are finely executed and are especially valuable as the sole existing specimen of an ancient quadriga preserved intact. They probably once adorned the triumphal arch of Nero, then that of Trajan. Constantine caused them to be conveyed to Constantinople, whence the Doge Dandolo brought them to Venice in 1204. In 1797 they were carried by Napoleon I. to Paris, where they afterwards occupied the summit of the triumphal arch in the Place du Carrousel. In 1815 they were brought back to Venice by the Emp. Francis and restored to their former position.

FAÇADE. **Mosaics* in the arches, best surveyed from the steps of the flagstaffs. Below, over the principal entrance, the Last Judgment, executed in 1836, r. the embarkation of the body of St. Mark at Alexandria, its disembarkation at Venice, both executed in 1660; l. the veneration of the saint, of 1728, and the church of St. Mark into which the relics are conveyed, of the 13th century. Above are the four horses in front of the great arched window, l. and r. are four mosaics of the 17th cent., Descent from the Cross, Christ in Hell, Resurrection, Ascension.

ENTRANCE HALL (Atrio), the entire breadth of the church: the vaulting consists entirely of mosaic, of which the *older* portion (12th cent.) represents Old Testament subjects, beginning on the r. with the Creation; the *modern* part, scenes from the New Testament; over the entrance to the church is St. Mark, executed in 1545 from a design by Titian. The three red slabs commemorate the reconciliation between the Emp. Fred. Barbarossa and Pope Alexander III., which was effected here on 23rd July, 1177, through the mediation of the Doge Seb. Ziani. According to an old tradition the emperor kneeling before the pope said, '*non tibi sed Petro*', to which the pope replied, '*et mihi et Petro*'. In the corner to the l. is the temporary tomb of *Danièle Manin*, president of the republic in 1848, whose remains were brought from Paris in 1868 and deposited here, this

being the only interment which has taken place in the church for upwards of three centuries.

INTERIOR, 86 yds. in length, 70 yds. in width, with five domes and an apse. Over the *Entrance-door* Christ, Mary, and St. Mark, of the 10th cent., one of the oldest mosaics in the church. The beautiful stone mosaic pavement of the 11th cent. is smooth and slippery, and very uneven at places from having settled. By the screen, on the r. and l. of the approach to the high altar, are two *Pulpits* in coloured marble, each placed on seven columns in accordance with the ancient custom. The mosaic (of 1542) on the upper part of the wall in the N. aisle (l.) represents the genealogy of Mary. Adjoining it in the l. transept (l. side) are some remarkably fine Byzantine mosaics. On the *Screen* are fourteen statues in marble (of 1393), representing St. Mark, Mary, and the twelve Apostles, with a bronze Crucifix. On the arched *Parapet* on each side of the *Choir* are three reliefs in bronze, by Sansovino (d. 1570), representing events from the life of St. Mark. On the parapet of the *Stalls* the four Evangelists in bronze, by Sansovino, and four Fathers of the church, by Cagliari (1614).

The *High Altar* (*Altare Maggiore*) stands beneath a canopy of verde antico, borne by four columns of marble (with reliefs of the 11th cent.). The *Pala d'Oro*, enamelled work with jewels, wrought on plates of gold and silver, executed at Constantinople in 1105, constitutes the altar-piece, which is uncovered on high festivals only. (It was originally intended to embellish the *front* of the altar.) Beneath the high altar repose the relics of St. Mark, as the marble slab at the back records. — Behind the high altar is a second altar with four spiral columns of alabaster, of which the two white ones in the middle are semi-transparent, and are said to have once belonged to the Temple of Solomon.

The *Sacristy* (*Sagrestia*), to the l., contains some fine mosaics on the vaulting; cabinets with inlaid work of 1523; on the door leading from the high altar, reliefs in bronze by Sansovino (1556); to the r. of the handle is the portrait-head of the maker of the door; in the r. corner the head of Titian. Entrance to the Crypt, see below.

To the r. of the high altar: *Cappella di S. Clemente*, with altar relief of the 16th cent., representing SS. Nicholas, James, and Andrew and the Doge Andr. Gritti. In front of the *Cappella del Sacramento*, in the r. transept, are two rich candelabra in bronze; on the other side a corresponding pair.

In the r. aisle, close to the principal entrance, is the *Battistero*, in the centre of which is a large bronze font of 1545; above it is John the Baptist. Also the monument of the Doge And. Dandolo (d. 1354). The stone over the altar is from Mt. Tabor. To the l. of the altar, the head of John the Baptist, of the 15th cent.; beneath it is the stone on which he is said to have been beheaded. — From the Baptistery the stranger enters the **Cappella Zen*, containing the handsome monument of Cardinal Giambattista Zen (d. 1501), wrought entirely in bronze; on the sarcophagus is the figure of the cardinal, over life-size; beneath are the six Virtues. The **altar* and canopy are also cast in bronze, with the exception of the frieze and the bases of the columns. Over the altar are groups in bronze, of the Madonna, St. Peter, and John the Baptist; on the altar itself a relief of the Resurrection. To the r. and l. two lions in coloured marble.

In the r. transept is the entrance to the *Treasury* (*Tesoro di S. Marco*, open on Mondays and Fridays 12½—2 o'clock, except on festivals), containing candelabra by Benvenuto Cellini; cover of the books of the Gospels from the church of St. Sophia at Constantinople, decorated with gold and jewels; a crystal vase with the 'Blood of the Saviour', a silver column with a fragment of the 'True Cross', a cup of agate with a portion of the 'skull of St. John', the sword of the Doge Morosini, cuneiform writings from Persepolis, an episcopal throne of the 7th cent., said to be that of St. Mark, and a number of other curiosities.

The CRYPT, freed from water and restored in 1868, also deserves a visit; open 12—2 o'clock, entrance by the first door to the r. in the Sa-

cristy (p. 206); at other hours it is shown by the sacristan. To the r. a well executed Christ in relief by *Sansovino*.

A walk (sacristan $\frac{1}{2}$ fr.) round the *Gallery* inside the church is strongly recommended in order that the mosaics may be more closely inspected. The ascent is from a door to the r. in the principal portal, which the sacristan opens. The gallery on the outside of the church should then be visited for the sake of examining the bronze horses.

On the *S. Side* of the church are two short square **Columns*, inscribed with Coptic characters, brought hither from Ptolemais in 1256, from the church of St. Saba which was destroyed by the Venetians. From the *Pietra del Bando*, a block of porphyry at the S.W. corner, the decrees of the republic were anciently promulgated. Two curious *Reliefs* in porphyry are immured by the entrance to the Palace of the Doges, representing two pairs of knightly and armed figures embracing each other. They are said also to have been brought from Ptolemais and have given rise to a great variety of conjectures, the most recent being that they represent four emperors of Byzantium of the 11th cent., and once adorned the pedestal of an equestrian statue.

Opposite St. Mark's, to the S.W., rises the isolated square **Campanile* of St. Mark (Pl. 4), 322 ft. in height, which is always open to the public (doorkeeper 10 c. on entering). It was founded in 911, restored in 1510, and finally completed in 1591, the upper part and the spire having been constructed by *Bartolommeo Buon*, the architect of the Palace of the Doges. The ascent by a winding inclined plane, and finally by a few steps, is easy and well-lighted. The watchman at the summit is provided with a telescope and opens the door to the second gallery for a trifling gratuity. The **view* comprises the city, the Lagune (comp. p. 203), the Alps, and part of the Adriatic; W. the Monti Euganei near Padua (p. 190), rising from the Lagune; E. in clear weather the Istrian Mts. (p. 65), rising above the Adriatic, a magnificent spectacle towards sunset. The ascent of the campanile is recommended to the stranger, both for a preliminary survey, and as an appropriate termination to his visit to Venice. The **Bronze Doors* of the *Loggetta*, or vestibule (erected by *Sansovino* in 1540), on the E. side of the campanile, cast in 1750, deserve inspection. This chamber once served as a waiting-room for the procurators, whose office it was, during the sessions of the great Council, to command the guards. It is now employed for public auctions and 'tombola' (lottery) drawings. The bronze statues of Peace, Apollo, Mercury, and Pallas, and the reliefs on the coping are by *Sansovino*.

The *Clock Tower* (*La Torre dell' Orologio*), on the opposite side, at the E. end of the old Procurazie, erected by *Pietro Lombardo* in 1496, rises over a gateway, resembling a triumphal arch, restored in 1859. On the platform are two Vulcans in bronze, who strike the hours on a bell. The custodian of the clock, who lives in the building, shows and explains the mechanism (fee $\frac{1}{2}$ fr.). The

entrance is under the archway to the l., where it is indicated by a notice. The *Merceria* (p. 222), the principal commercial street of Venice, quits the Piazza of St. Mark here and leads to the *Ponte Rialto* (p. 218).

On the W. side of the Piazzetta is the **Library (Libreria Vecchia, or Antica Libreria di S. Marco)*, which now belongs to the royal palace, begun by Sansovino in 1536, a magnificent structure of the 16th cent., and one of the finest secular edifices in Italy. In the direction of the Lagune are two *Granite Columns*, brought by the Doge Michiel from Syria in 1120 and erected here in 1180; one of them bears the *Winged Lion of St. Mark*, the emblem of the tutelary saint of Venice; the other is surmounted by *St. Theodore* on a crocodile, the patron of the ancient republic, placed there in 1329. This is the headquarters of the gondoliers. On the Lagune, between the Library and the *Royal Garden*, is situated the *Zecca* or *Mint*, from which the old Venetian Zecchino or sequin derives its name.

The ***Palace of the Doges (Palazzo Ducale, Pl. 60)*, the W. side of which, 82 yds. in length, looks towards the Piazzetta, and the S. side, 78 yds. in length, towards the Molo, was founded in 800, subsequently destroyed five times, and as often re-erected in a style of greater magnificence. The present sumptuous structure, in the Venetian-Gothic style, was erected about 1350 by *Filippo Calendario*. On the W. towards the Piazzetta, and on the S. towards the Molo the palace is flanked by two colonnades of 107 columns (36 below, 71 above), one above the other, with pointed vaulting. The mouldings of the upper colonnade, termed '*La Loggia*', are remarkable for their richness. From between the two columns of red marble (9th and 10th from the principal portal) in the Loggia, the Republic anciently caused its sentences of death to be published. The capitals of the short columns below are richly decorated with foliage, figures of men and animals, etc. On the corner-pillar by the portal is a group representing the Judgment of Solomon, the '*justitia alla vedova*', as the long inscription terms it. At the corner towards the Lagune, Adam and Eve. (Porphyry-reliefs on the corners to the l., see p. 207.) The fine Portal adjoining St. Mark's, constructed of marble of different colours in 1439 in the Gothic style with a Renaissance tendency, and recently restored, is termed the *Porta della Carta*, from the placards formerly exhibited here to announce the decrees of the republic. *Justice* is represented in the pediment.

The **Court*, begun at the close of the 15th cent. by *Antonio Bregno* and *Antonio Scarpagnino*, but only partially completed, has an admirable finished façade on the E. wing. The unsymmetrical form of the court was probably rendered necessary by the previous existence of surrounding buildings. Within one of the highest windows to the l. was once the prison of the poet Count

Silvio Pellico, who was subsequently incarcerated from 1822 to 1830 in the Spielberg at Brünn (in Moravia). In the centre of the court are two *Cistern-fronts* in bronze. To the r. on the façade of the *Clock Tower* is a statue of the Venetian general Duke Maria I. of Urbino (d. 1625). The other statues are antique, but freely restored. The charming small façade farther E., perhaps the best, is by *Guglielmo Bergamasco* (1520).

The *Scala dei Giganti*, the flight of steps by which the palace is entered, derives its name from the colossal statues of Mars and Neptune at the top, executed by *Sansovino* in 1554. On the highest landing of these steps the doges were once wont to be crowned. Opposite the landing are two statues of Adam and Eve, by *Antonio Rizzo* (1462).

Around the upper colonnade are placed the busts of a number of Venetian scholars, artists, and doges. The first staircase is the *Scala d'Oro* (generally closed), constructed by *Sansovino*, which was once accessible to those only whose names were entered as Nobili in the Golden Book. The visitor ascends the next broad stair closed by a gate, enters the door of the library to the l., and turns to the r. to the principal suite of apartments, which may be designated No I.; to the r. also to the Archæological Museum, suite No. II.; one storey higher is suite No. III., with the inscription 'Storia Naturale'. Guide unnecessary; information is obtained from the custodians if required (fee prohibited).

I. *SALA DEL MAGGIOR CONSIGLIO (door generally open; if not, ring). In this large hall (55 yds. long, 26 yds. broad, 47 ft. high) the Nobili, whose names were entered in the 'Golden Book', and who constituted the highest authority in the Republic, formerly sat. In 1848-49 the deputies under the Dictator Manin also assembled here. On the frieze are the portraits of 76 doges, beginning with *Angelo Partecipaco* (d. 827); on the walls 21 large pictures by *Bassano*, *Paolo Veronese*, *Tintoretto*, etc., painted to commemorate the achievements of the Republic, especially against Fred. Barbarossa. On the E. wall *Jac. Tintoretto's* Paradise, said to be the largest oil-painting in the world, containing a perplexing multitude of figures. — The series of *Historical Pictures* begins on the S. wall: 1. Doge Enrico Dandolo and French Crusaders swear an oath of alliance at St. Mark's in 1201, for the purpose of liberating the Holy Land, by *Giov. Le Clerc*; 2. Surrender of Zara to the Crusaders in 1202, by *Dom. Tintoretto* (placed over the door to a balcony, which affords a fine view of the Lagoon and the islands of S. Giorgio and Giudecca); 4. Alexius, son of the dethroned Greek Emp. Isaac Angelos, requesting the aid of the Venetians in behalf of his father in 1202, by *Andrea Vicentino*; 7. Count Baldwin of Flanders elected Greek Emp. in the church of St. Sophia, 1204, by *Andr. Vicentino*; 8. Coronation of Baldwin by the Doge Enrico Dandolo, 1204, by *Aliense*. (Above this, a black tablet on the frieze among the portraits of the Doges bears the inscription: *Hic est locus Marini Falsethri decipitatis pro criminibus*.) *9. Return of the Doge *Andr. Contarini* from the victory over the Genoese fleet near Chioggia, 1378, by *Paolo Veronese*; 10. Pope Alexander III. presenting gifts to the Doge Ziani in recognition of his defence of the papal throne against Fred. Barbarossa, e. g. a ring, the symbol with which the Doge annually 'wedded the Adriatic', 1177, by *Giulio dal Moro*; 11. (over the door) Conclusion of Peace between the Pope, Doge, and Emp. Fred. Barbarossa, by *Girolamo Gambarato*; 12. Fred. Barbarossa kneeling before the Pope (p. 201), by *Fede-*

rigo Zuccaro; 13. Pope Alexander granting permission to Otho, son of the Emperor, to repair to his father in order to negotiate a peace, by *Palma Giovine*; 14. (over the door) The Doge presenting the son of the Emperor to the Pope, by *Andr. Vicentino*; 15. Battle of Salvore (Pirano, p. 65), defeat of the Imperial fleet, and capture of Otho, 1177, by *Dom. Tintoretto*; 16. (over the window) Departure of the Doge with the papal benediction, by *Paolo Fiammengo*; *17. The pope presenting a sword to the Doge, by *Franc. Bassano*; 18. The ambassadors of the Pope and the Doge presenting to Fred. Barbarossa at Pavia a petition for a cessation of hostilities, by *Jac. Tintoretto*; 19. (over the window) Presentation of the consecrated candle, by *Leandro Bassano*; 20. Parting audience of the ambassadors of the Pope and the Doge on their departure for Parma, 21. Meeting of Pope Alexander III. and the Doge Seb. Ziani [at the monastery della Carità, both by pupils of *P. Veronese*. The ceiling-paintings are by *P. Veronese*, *Bassano*, *Tintoretto*, and *Palma Giovine*; the large central painting, representing the Glory of Venice, is by *P. Veronese*.

The CORRIDOR contains a bust of the Emp. Francis. The SALA DELLO SCRUTINIO, or voting hall, is decorated similarly to the preceding saloons. On the frieze are the portraits of 39 doges, down to Lodovico Manin (1797). On the wall of the entrance: *Last Judgment, by *Palma Giovine*. On the left wall, towards the Piazzetta: 1. Victory of the Venetians over King Roger of Sicily in 1148; 2. Subjugation of Tyre under Domenico Michieli in 1125; 3. (over the door to the balcony, which affords a good survey of Sansovino's library) Victory of Dom. Michieli over the Turks at Jaffa in 1123; 4. Victory in the lagoons over Pepin, son of Charlemagne in 811; 5. Siege of Venice by Pepin in 809. — Opposite the entrance: Monument to the Doge Francesco Morosini 'Peloponnesiacus', who in 1684—90 conquered the Morea and Athens (p. 202). — On the right wall: 6. Lazarro Mocenigo conquers the Turks near the Dardanelles in 1657; 7. (over the window towards the court): Destruction of Margaritino in 1571; 8. Battle of Lepanto, in the same year; 9. (over the second window) Conquest of Cattaro in Dalmatia during the war against Genoa in 1578; 10. Re-capture of Zara in 1346. — On the ceiling several other scenes from the history of the Republic.

The celebrated *Library of St. Mark*, containing many rare MSS., and the valuable and extensive *Collection of Coins*, are open to the public on Wed. at 2.45 p. m. only. The visitor should ask to be shown the **Breviario Grimani*, which contains interesting miniatures.

II. The ARCHAEOLOGICAL MUSEUM, established in 1846 in the apartments in which the doges resided till the close of the 16th cent., contains ancient sculptures in marble. 1st Room: 29. Venus and Cupid; 32. Boy with goose; a fountain-figure; 35. Cupid bending his bow; 46. Dancing Silenus; *51, 56. Muses from the amphitheatre of Pola; *80. Apollo reposing, perhaps part of a group, as appears also to be the case with *85. Dionysus and Satyr; 90. Colossal Minerva. — 2nd Room: 102. Copy of the Cupid, bending his bow, of Praxiteles, in Parian marble; 113, 137. Heads of Pan; 138. Leda with the swan; *144. Gaul, in his last desperate struggle; *145. Dead Gaul lying over his shield; *153. Gaul sinking from exhaustion; these three resemble the Dying Gladiator in the Capitol at Rome, and probably belonged to the groups dedicated to the Acropolis of Athens by Attalus, King of Pergamos in the 3rd cent. B. C.; *148. Ganymede, robbed by the eagle, freely restored; 169. Hermaphrodite, fragment of a group. The chimney-piece dates from the end of the 15th cent. — 3rd Room: old maps; among them the celebrated *Map of the World by the Camaldulensian monk Fra Mauro, 1457—59; six tablets of carved wood by Hadgi Mehemet of Tunis (1559), representing the globe; Plans of Venice of 1500 and 1728. The next room is entered by a door to the right. — 4th Room: 190. Warrior sacrificing; 195. Fragment of a sarcophagus, rape of Proserpine; 196. Another with the destruction of the children of Niobe; 220. Greek tomb relief; 222. Centaurs fighting and a female Centaur asleep; 231. Fragment of a Greek frieze, battle of the Greeks and Trojans around the ships; 239. Four-sided base of a candelabrum.

We now return to the 3rd room, from which the next is entered to the right. — *5th Room*: chiefly busts of emperors, the best 292. Vitellius; 250, 292. Bacchantes.

III. *Upper Story*: SALA DELLA BUSSOLA, once the ante-chamber of the three Inquisitors of the Republic; by the entrance is an opening in the wall, formerly decorated by a lion's head in marble, into the mouth of which (*Bocca di Leone*) documents containing secret information were formerly thrown. This apartment contains two pictures by *Aliense*: r. Taking of Brescia, 1426, and l. Taking of Bergamo, 1427; chimney-piece by *Sansovino*. — In a straight direction follows the SALA DEL CONSIGLIO DEI DIECI. On the wall of the entrance, Pope Alexander III. and the Doge Ziani, the conqueror of Emp. Fred. Barbarossa, by *Bassano*; opposite, the Peace of Bologna, concluded in 1529 between Pope Clement VII. and Emp. Charles V., by *Marco Vecellio*; on the ceiling near the entrance, portraits of an old man and a handsome woman, by *Paolo Veronese*, restored. Large modern ceiling paintings. Fine putto frieze. — We now retrace our steps through the Sala della Bussola and enter (to the r.) the STANZA DEI TRE CAPI DEL CONSIGLIO, with ceiling-paintings (an angel driving away the vices) by *Paolo Veronese*; chimney-piece by *Sansovino*; caryatides by *Pietro da Salò*; on the l., Madonna and Child, John the Baptist, and two saints, by *Vinc. Catena*. — A passage leads hence to the ATRIO QUADRATO, with ceiling-painting by *Tintoretto*, representing the Doge Priuli receiving the sword of justice. On the walls eight portraits of doges. — SALA DELLE QUATTRO PORTE, restored in 1869; doors designed by *Palladio*, 1575; r. Verona conquered by the Venetians, 1439, by *Giov. Contarini*; the Doge Ant. Grimani kneeling before Religion, by *Titian*; l. the Arrival of Henry III. of France at Venice, by *Andrea Vicentino*; the Doge Cicogna receiving the Persian Ambassadors in 1585, by *Carletto Cagliari*. Magnificent ceiling. — SALA DEL SENATO (door on the r.): over the throne, Descent from the Cross by *Tintoretto*; on the wall the Doge Franc. Venier before Venice, the Doge Cicogna in presence of the Saviour, Venetia on the Lion against Europa on the Bull (an allusion to the League of Cambray, see p. 201), all three by *Palma Giovine*; the Doge Pietro Loredano imploring the aid of the Virgin for Venice, by *Tintoretto*. — Beyond this room (to the r. of the throne) is the ANTE-CHAMBER to the chapel of the doges, containing five pictures of little value. — In the CHAPEL over the altar a Madonna by *Sansovino*. To the l. of the altar: *Paris Bordone*, Pietà; **Paolo Veronese*, Forest landscape with accessories; *Cima da Conegliano* (?), Madonna in a landscape; *Titian*, Crossing of the Red Sea (to the r. of the door). — We return through the Sala del Senato and enter (to the r.) the SALA DEL COLLEGIO. To the r. over the door, the Nuptials of St. Catharine (beneath, the Doge Franc. Donà), Virgin in glory (with the Doge Niccolò da Ponte), Adoration of the Saviour (with the Doge Aloise Mocenigo), all three by *Tintoretto*; over the throne a memorial picture of the Battle of Lepanto, **Christ in glory* (beneath, the Doge Venier, Venetians, St. Mark, St. Justina, etc.), both by *Paolo Veronese*; opposite, the Prayer of the Doge Andrea Gritti to the Virgin, by *Tintoretto*. Ceiling-paintings, Neptune and Mars, Faith, Venetia on the globe with Justice and Peace, all by *Paolo Veronese*. — ANTICOLLEGIO: l. **Rape of Europa*, by *Paolo Veronese*; Jacob's return to Canaan, by *Bassano*; Forge of Vulcan, Mercury with the Graces, opposite to it Minerva driving back Mars, and Ariadne and Bacchus, all four by *Tintoretto*. — Ceiling-painting, Venetia enthroned, by *Paolo Veronese*, much damaged.

The handsome E. side the Palace of the Doges towards the canal, which presents a more harmonious appearance than the W. side, and has a basement of faceted stone, is connected with the *Carceri* or *Prigioni*, constructed in 1512—97 by Giov. da Ponte, by means of the lofty *Bridge of Sighs* (*Ponte dei Sospiri*). The *Piombi*, or prisons under the leaden roof of the Palace, were destroyed in 1797;

the *Possi*, or half-ruined dungeons on the farther side of the narrow canal on the E. side of the Palace, have been disused since the beginning of the 17th cent. These once dreaded prisons, where so many victims of a bigoted and tyrannical age have languished, contain absolutely nothing to interest the traveller beyond the historical associations (application may be made to a custodian). A good survey of the Bridge of Sighs is obtained from the *Ponte della Paglia* (Pl. F, 4), which connects the Molo with the adjacent

Riva degli Schiavoni, a quay paved with unpolished slabs of marble, and presenting a busy scene. Numerous sailors of all nations, from the vessels which lie in the vicinity, are seen lounging here or congregated at the cafés. From the Riva a view is obtained of the *Giardini Pubblici* (p. 231), situated on the prolongation of the bank at the S. E. end of the city. If the traveller diverges from the Riva to the l. by the church of *S. Biagio* (Pl. 6) and skirts the broad canal, he will soon reach the entrance gate of the

***Arsenal** (Pl. 3; adm. 9—3, on presenting a visiting-card), which at the time of the Republic employed 16,000 workmen, but now 2000 only. The decline of Venice is nowhere so apparent as here. At the outer entrance (handsome gateway of 1460) are the four antique lions, brought here in 1687 from the Piræus; the large one on the l., the body of which is covered with inscriptions no longer legible, is conjectured once to have stood on the battle-field of Marathon.

INTERIOR. On the external wall of the magazine is a monument of Count Schulenburg, a general of the Republic (d. 1747). The *Collection of Weapons*, a great part of which the Austrians carried off in 1866, contains the remains of the Bucentoro, a vessel destroyed by the French, from which the Doge was wont annually on Ascension Day to throw the ring (p. 209) into the Adriatic, which he thus symbolically wedded. Here, too, is a marble monument to Admiral Angelo Emo (d. 1792) by *Canova*; opposite to it the suit of armour of Henry IV. of France, presented to the Republic; several trophies of historical interest, banners from the battle of Lepanto, armour of former doges, revolvers and breech-loaders of a primitive description of the 16th cent., a finely executed culverin of steel, adorned with reliefs, instruments of torture, iron helmet of Attila, king of the Huns, model of an ancient Venetian vessel, model of the piles on which Venice is to a great extent built, bust of Napoleon of 1805. — The extensive wharves and workshops are now comparatively deserted. The state-barge employed by Victor Emmanuel in 1866 is also shown (additional fee).

The ****Accademia delle Belle Arti** (Pl. 1) in the suppressed *Scuola della Carità*, the assembly-hall of this brotherhood, on the Grand Canal, opposite the S. extremity of the iron bridge (p. 216) and $\frac{1}{2}$ M. from the Piazza of St. Mark, may easily be reached on foot (comp. p. 226). The entrance is in the cloisters, to the l., then an ascent to the first floor. Admission on week-days 9—3, on festivals 11—2 o'clock (visitors ring). Trifling fee to the custodian at the door. Permission to copy is granted, if written

application be made, coupled with a recommendation from the stranger's consul. Full-size copies not generally allowed. The gallery contains almost exclusively pictures by Venetian masters: Titian, Paolo Veronese, Tintoretto, the elder and the younger Palma, Pordenone, Giorgione, Bassano, etc.

Beyond the CORRIDOR, which contains numerous architectural drawings, the 5th and 6th saloons (see below) are passed on the l., and the room without number, mentioned at p. 214, on the r., and in a straight direction we enter the

SALA I. (degli Antichi Dipinti): Ancient pictures, the handsome original frames of which should be noticed. 1. *Bart. Vivarini*, Mary and four saints, painted in 1464; 4, 6 (belonging to each other), *Marco Basaiti*, St. James and St. Antony; 5. *Lorenzo Veneziano* and *Franc. Bissolo*, Altarpiece in sections, in the centre the Annunciation, above it God the Father (1858); 8. *Giovanni* and *Antonio da Murano*, Coronation of the Virgin in an assembly of saints, in the centre 'putti' with instruments of torture (1440); 11. *Vincenzo Catena*, St. Augustine; 10. *Bartolommeo Vivarini*, St. Barbara (1490); 18. *Aloiso Vivarini*, St. Antony; 21. *Bartolommeo Vivarini*, Sta. Clara; *23. *Giovanni d'Alemagna* and *Antonio da Murano*, Madonna enthroned, with four Fathers of the church (1446), interesting also on account of the peculiar architecture.

SALA II. (dell' Assunta), the ceiling richly gilded, in the lunettes portraits of painters of the Venetian school, painted in 1849—55, the light unfavourable (the visitor requires to shade his eyes from the glare of the windows). Opposite the staircase: **24. *Titian*, Assumption (*Assunta*). Farther on, to the r.: 25. *Tintoretto*, The Fall of man; *31. *Marco Basaiti*, Call of the sons of Zebedee (James and John) (1510); 32. *Tintoretto*, Madonna and Child, with three senators; 33. *Titian*, Entombment, his last picture, with which he was engaged at the time of his death, in his 99th year, completed by *Palma Giovine*, as the inscription records; 34. *Bonifazio*, SS. Antony and Mark; 35. *Titian*, Assumption, his first picture (a comparison of Nos. 35, 24, and 33 is very interesting); 36. *Tintoretto*, Resurrection and three senators; 37. *Giorgione* (or *Palma Vecchio*), Storm at sea; *38. *Giov. Bellini*, Virgin and Child with six saints; 39. *Palma Giovine*, Vision from the Apocalypse; 40. *Palma Giov.*, The three horsemen of the Apocalypse; *45. *Tintoretto*, St. Mark releasing a condemned slave; 47. *Padovanino*, Marriage of Cana; 49. *Bonifazio*, St. Francis and the apostle Paul; 50. *Bonifazio*, The adulteress before Christ; 51. *Tintoretto*, Portrait of the Doge Luigi Mocenigo; 53. *Tintoretto*, Madonna and Child, with SS. Joseph, Mark, and Jerome, and the portrait of the doge; 55. *Paolo Veronese*, Virgin in glory, beneath is St. Dominicus, distributing crowns of roses to the pope, emperor and king, doges, cardinals, etc. (difficult to see); *55. *Bonifazio*, Solomon's judgment (1533); 57. *Bonifazio*, Adoration of the Magi; 59. *Palma Vecchio*, Assumption; 60. *Rocco Marcioni*, Christ, Peter, and John; *62. *Paolo Veronese*, Scourging of St. Christina; 63. *Tintoretto*, Death of Abel.

SALA III. (adjoining the Assunta on the right): Marble bust of *Giov. Bellini*. Late Venetian masters of no great merit. The following are temporarily placed here: *Paolo Veronese*, The Virgin mourning by the Cross; **Giovanni Bellini*, The Supper at Emmaus; *Titian*, St. Nicholas; the first two are from S. Salvatore (p. 222), the third from S. Sebastiano (p. 231).

SALA IV. (to the left, up the stair), academic assembly-hall, with numerous old drawings, among them those of *Leonardo da Vinci* particularly interesting; several reliefs, and an urn containing the r. hand of Canova (this saloon is open on Tuesd. and Sat. only, 12—3 o'clock).

SALA V. (containing the *Pinacoteca Contarini*, presented in 1843 by Count Contarini): 1. 84. *Palma Vecchio*, Christ and the widow of Nain; *94. *Giov. Bellini*, Madonna, painted in 1487; 96. *Marco Marziale*, Supper at Emmaus (1506); 101. *Giov. Bellini*, Madonna; 107. *Sassoferrato*, St. Cecilia; 110. *Andrea Cordegliahi* (or perhaps *Pordenone*), Madonna with

St. Catharine and St. John; 117. *Pierfrancesco Bissolo*, Body of Christ mourned over by angels; 124. *Vinc. Catena*, Madonna with John the Baptist and St. Jerome; 125. *Cima da Conegliano*, Madonna with John the Baptist and St. Peter; *132. *Boccaccino da Cremona*, Madonna and saints; 133. *Polidoro Veneziano*, Madonna and Child, with John the Baptist and an angel; 151. *Jacques Callot*, Market at Impruneta near Florence, a large picture with numerous figures and groups; 164. *Callot*, Pont Neuf at Paris (these two doubtful).

SALA VI. (*Gabinetto Contarini*), containing 66 small pictures: Nos. 229, 230, 231, 241, 242, 243, all by *Pietro Longhi*, are interesting as affording samples of the Venetian costumes and habits of last century. Also: 191. *Antonio Badile*, The Samaritan woman at the well; 234—233. *Giov. Bellini*, Allegories. The series of pictures attributed to Callot are probably copies.

The following pictures by *Paolo Veronese* belonging to S. Sebastiano (p. 231), which is undergoing restoration, are at present in a room without number opposite Sala V.: Triumph of Mordecai, Esther before Ahasuerus, Queen Esther, ceiling paintings of the church. The four evangelists, ceiling-paintings of the sacristy. Presentation in the Temple, from the organ. *Martyrdom of SS. Marcus and Marcellinus, from the choir. *Martyrdom of St. Sebastian, altar-piece.

SALA VII. contains groups of Ethiopian slaves in ebony, bearing Japanese vases, executed about the middle of last century, and other sculptures. — We return through the gallery to the entrance, turn to the right, and by the first door on the right enter the

SALA VIII., which contains pictures from the Manfrin Gallery (p. 220): 225. *Antonello da Messina*, Portrait; 258. *Savoldo*, Two hermits; 259. *Niccolò di Pietro*, Madonna enthroned (1394); 261. *Moretto*, St. Peter; 264. *Antonello da Messina*, Christ scourged; 269. *Isaac van Ostade*, Snow-clad landscape; 270. Portrait of an old woman, mother of Titian (?); 272. *Morescalco*, Three saints; *273. *Mantegna*, St. George; 274. *Jan Steen*, Genre-picture (1660).

SALA IX. (long corridor): *280, *281. *Hondekoeter*, Hen and chickens, Victorious cock; 285. *Tintoretto*, Portrait of Antonio Capello; 298. *Michelangelo Caravaggio*, Chess-players; 301. *Titian* (?), The master's mother; 306. *Tinelli*, Portrait; 312. *Lorenzo Canovizio*, Christ in the house of the Maries; 313. *Bellini*, Madonna; 315. *Corn. Engelbrechtsen*, Crucifixion; 318. *Greg. Schiavone*, Madonna; 319. *Titian*, Portrait of Jacopo Soranzo; 324. *Pordenone*, Angels among clouds; 328. *Bonifazio*, Madonna and saints; 332. *Girolamo Santacroce*, Madonna and Child with saints; 337. *Bissolo*, Madonna and four saints; 338. *Miereveldt*, Portrait of a general; 349. *Antonello da Messina*, Madonna. We now pass through the first door and turn to the left into the

SALA X.: 361. *Montagna*, Madonna and saints; 365. *Andrea Schiavone*, Madonna and Child with the infant John and three saints; *366. *Titian*, John the Baptist in the wilderness; 367. *Bassano*, Holy Family; 368. *Bonifazio*, Adoration of the Magi; 372. *G. Bellini*, Madonna and the Child asleep.

SALA XI. and XII. chiefly contain early Italian masters of the 13th and 14th centuries, interesting to the student of art.

SALA XIII. (*Pinacoteca Renier*, presented in 1850 by the widow of Count Bernard Renier): *Francesco Vecellio* (brother of Titian), Madonna and Child with John the Baptist; 421. *Cima da Conegliano*, Madonna and Child; *424. *Giov. Bellini*, Madonna with St. Paul and St. George; 425. *Tintoretto*, The adulteress before Christ; *429. *Cima*, Entombment; 432. *School of L. da Vinci*, Jesus and the scribes; *436. *Giov. Bellini*, Mary, Magdalene, and Catharine.

SALA XIV.: *446. *L. Bassano*, Adoration of the Shepherds; *452. *Garofalo*, Madonna transfigured and four saints (1518); *456. *Cima*, Christ with SS. Thomas and Magnus; 464. *Tintoretto*, Senator; 465. *Titian*, Portrait of Antonio Capello (1523; see also above).

SALA XV.: *Canova's* original model of the group of Hercules and Ly-

chas; 473. *Pietro da Cortona*, Daniel in the lions' den; 481. *Padovanino*, Descent of the Holy Ghost; 486. *Pordenone*, Madonna of Carmel and saints; *487. *Titian*, Presentation in the Temple; 488. *Vittore Carpaccio*, Circumcision (1510); 489. *Paolo Veronese*, Salutation; *490. *Pordenone*, S. Lorenzo Giustiniani; John the Baptist, SS. Francis and Augustine, and three other figures; *492. *Paris Bordone*, The fisherman presenting the doge with the ring received from St. Mark; 493. *Carlo Cagliari*, Raising of Lazarus; 494. *L. Bassano*, Same subject; 495. *Rocco Marconi*, Descent from the Cross; *500. *Bonifazio*, Banquet of Dives; 503. *Tintoretto*, Madonna and Child with four senators; 505. *Bonifazio*, Saviour and saints (1530); 516. *Bonifazio*, Christ and the apostles; *519. *Paolo Veronese*, Madonna and saints; 524. *Bonifazio*, Slaughter of the Innocents.

*SALA XVI.: 529. *Gentile Bellini*, Miraculous finding of a fragment of the 'True Cross' in the canal (1500); 533, 537, 539, 542, 544, 546, 549, 552, 554, 560. *Vittore Carpaccio*, History of St. Ursula, painted in 1475—1515; 534. *Marco Basaiti*, Jesus on the Mt. of Olives; 545. *Lazzaro Sebastiano*, Antonio Riccio congratulated by his friends; *547. *Paolo Veronese*, Jesus in the house of Levi (1572); *555. *Gentile Bellini*, Procession in the Piazza of St. Mark, painted in 1496 (showing the appearance of the Piazza at that date, differing materially from its present form); 559. *Carpaccio*, Martyrdom of the 10,000 Christians on Mt. Ararat, painted in 1515; 564. *Carpaccio*, Healing of a lunatic, with the old Rialto bridge in the background.

SALA XVII.: 572. *Bonifazio*, Adoration of the Magi; 575. *Tintoretto*, Two senators; 582. *Cima*, Madonna and saints; 586. *Bonifazio*, Temptation of SS. Benedict and Sebastian; 593. *Palma Vecchio*, Peter and saints.

SALA XVIII.: Modern pictures by professors and pupils of the Academy.

SALA XIX.: Pictures from 1700 downwards, most of them mediocre: 644. *Canaletto*, Architectural piece; 656, 661. *Carriera*, Portraits in chalks.

SALA XX.: Modern pictures.

To the l. is the 4th saloon (p. 213) through which the visitor may now pass and descend by a stair to the Sala dell' Assunta.

The ***Canal Grande** ('*Canalazzo*'), the main artery of the traffic of Venice, nearly 2 M. in length, and 33—66 yds. in width, intersects the city from N.W. to S.E., dividing it into two unequal parts, and resembling an inverted S in shape. The Canal Grande occupies the same position at Venice as the Corso at Rome, the Toledo at Naples, or the Boulevards at Paris. Thousands of gondolas and barcas are here seen gliding in every direction, but little or no commercial traffic is carried on, as the water is too shallow for sea-going vessels. Handsome houses and magnificent palaces rise on its banks, for it is the street of the Nobili, the ancient aristocracy of Venice. A trip on the canal is most instructive and entertaining; it will bear frequent repetition and afford the traveller the best opportunity for examining the architecture of the principal palaces. The gondolier points out the most important edifices. The posts (*pali*) were formerly the distinguishing marks of the palaces of the nobles, and are still so to some extent, being painted with the heraldic colours of their proprietors. The following, beginning from the Piazzetta, are the most striking.

Left.

Dogana di Mare (Pl. 37), the principal custom-house, erected by Benoni in 1682; the vane sur-

Right.

Palazzo Giustiniani, now the Hôtel Europa (Pl. b), in the pointed style of the 15th cent.

Left.

mounting the large gilded ball on the summit of the tower is a gilded Fortuna.

Seminario Patriarcale (Pl. 99), containing a collection of statues, architectural fragments, etc., most of them from secularised churches and monasteries of Venice, a collection of coins, a library, and the small *Gallery Manfredini* (open daily).

To the l. **Madonna and Child* with a saint and an angel with a lyre, attributed to *Leonardo da Vinci*; two small pictures, Christ and Mary Magdalene, and the Samaritan woman, probably by *Filippino Lippi*.

S. Maria della Salute, see p. 226.

Pal. Dario-Angarani (Pl. 59), in the style of the Lombardi (15th cent.).

Pal. Venier, a grand building, but the ground-floor only completed.

Pal. Da Mula, pointed style of the 15th cent.

Pal. Zichy-Esterhazy (Pl. 95).

Pal. Manzoni-Angarani (Pl. 78), of the period of the Lombardi (15th cent.), formerly an edifice of great magnificence, and the sole palace which stood in a feudal relation to the republic, now in a dilapidated condition (undergoing restoration).

Iron Bridge, constructed in 1854 (toll. 2 c.).

Campo della Carità.

Accademia delle Belle Arti, see p. 212.

Right.

Pal. Emo-Treves (Pl. 61); in one of the apartments is a *group of Hector and Ajax, over life-size, Canova's last work (fee 1 fr.).

Pal. Tiepolo-Zucchelli (Pl. 91), now Hôtel Barbesi.

Pal. Contarini, 15th cent.

***Pal. Contarini-Fasan**, restored in 1867;

Pal. Ferro (Pl. 47), now Hôtel New York, both handsome structures in the pointed style of the 14th cent.

Pal. Fini-Wimpffen (Pl. 62), containing a small collection of modern pictures, works of art, and curiosities (adm. daily 10—4 o'clock, fee 1 fr.).

***Pal. Corner della Cà Grande** (Pl. 54), erected by Jac. Sansovino in 1532, with spacious internal court, now the seat of the prefecture.

Pal. Barbaro, 14th century.

***Pal. Cavalli** (Pl. 50), the property of Count Chambord, in the pointed style of the 15th cent., with fine windows.

Church of S. Vitale.

Campo S. Vitale.

Left.

Palazzi Contarini degli Scorigni (Pl. 51), one of the 16th, the other of the 15th cent., erected by Scamozzi (the picture-gallery formerly here has been presented to the Academy, see p. 214).

***Pal. Ressonico** (Pl. 88), a spacious structure of the 17th and 18th cent., erected by Longhena and Massari.

Two **Pal. Giustiniani** (Pl. 68), in the pointed style.

***Pal. Foscari** (Pl. 66), in the pointed style of the 15th cent., a handsome structure, situated at the point where the Canal turns to the E., containing the Scuola Superiore di Commercio.

Pal. Balbi (Pl. 42), a Renaissance structure, erected by Aless. Vittoria, a pupil of Sansovino. This part of the Canal, and especially the two palaces, are a favourite subject with artists.

Pal. Grimani a S. Polo, in the Renaissance style.

Pal. Persico (Pl. 83).

Pal. Tiepolo (Pl. 92), beginning of 16th century.

***Pal. Pisani a S. Paolo** (Pl. 85), in the pointed style of the 14th cent. The celebrated picture of Darius and Alexander, by Paolo Veronese, formerly here, is now in England.

Pal. Barbarigo della Terrazza (Pl. 43) was once celebrated for its picture-gallery, which in 1850 became the property of the Emp. of Russia.

Pal. Bernardo (Pl. 46), in the pointed style.

Right.

Pal. Giustinian-Lolin (Pl. 69), of the 17th cent., the property of the Duchess of Parma.

Pal. Malipiero, Renaissance.

Pal. Grassi (Pl. 72), of the 18th cent., the property of Baron Sina.

Pal. Moro-Lin (Pl. 82), 17th cent., erected by Mazzoni.

Pal. Contarini delle Figure (Pl. 53), in the early Renaissance style, 1504—64, with shields and trophies suspended from the walls.

Pal. Mocenigo (Pl. 81), three contiguous palaces, that in the centre occupied by Lord Byron in 1815; that on the N. (Pl. 80) contains the Exhibition of Art mentioned p. 199 (with Titian's picture, *The Saviour's Blessing*).

***Pal. Corner Spinelli** (Pl. 56), early Renaissance, in the style of the Lombardi, the property of the danseuse Taglioni.

Left.

**Pal. Tiepölo-Stürmer* (Pl. 90), in the Renaissance style.

Pal. Pisani-Moretta, pointed style.

Right.

**Pal. Cavalli*, in the pointed style of the 15th cent., now occupied by the Consulate of Germany.

**Pal. Grimani* (P. 70), a Renaissance edifice, chef d'œuvre of *Michele Sanmicheli*, middle of the 16th cent., now the post-office.

**Pal. Farsetti* (Pl. 65, originally *Dandolo*), in the Venetian style of the 12th cent., with an admixture of Byzantine and Moorish features, now occupied by the municipal offices (*municipio*).

**Pal. Loredan* (Pl. 74), coeval with the last, with coloured incrustation, was once the residence of king Peter Lusignan of Cyprus, husband of Catharine Cornaro (comp. *Pal. Corner*, p. 219), whose armorial bearings are seen on different parts of the edifice; now occupied by municipal offices.

Pal. Dandolo (Pl. 58), early Gothic, once the unpretending residence of the celebrated Doge Enrico Dandolo (small café on the ground-floor).

**Pal. Bembo* (Pl. 45), in the pointed style of the 14th cent.

Pal. Manin (Pl. 77), with façade by Jac. Sansovino, 16th cent., was the property of the last Doge Lod. Manin, who on the approach of the French in May, 1797, resigned his office; it is now the *Banca Nazionale*.

**Ponte di Rialto* (i. e. 'di rivo alto'),

built in 1588—91 by Antonio da Ponte (or perhaps by Andrea Boldù), 158 ft. long, 46 ft. wide, consists of a single marble arch of 74 ft. span and 32 ft. in height, resting on 12,000 piles. It is situated midway between the Dogana di Mare and the railway-

station, and till 1854 (p. 216) was the sole connecting link between the E. and W. quarters of Venice. On the r. bank, near the bridge, is the *Fish Market*, abundantly supplied on Fridays. On the l. is the *Fruit and Vegetable Market*, where excellent fruit may generally be purchased in the morning. On the l. bank are also situated the *Fabbriche Vecchie*, erected by Scarpagnino in 1520, and the *Fabbriche Nuove*, by Sansovino in 1555, as offices and warehouses for the republic. A new edifice in a similar style, adjoining the Canal at the back of the Pal. de' Camerlenghi, is destined for the reception of the whole of the municipal offices.

Left.

Pal. de' Camerlenghi (Pl. 49), in the early Renaissance style of 1525, once the residence of the republican chamberlains or officers of finance, now the seat of a court of judicature, was erected by Guglielmo Bergamasco.

Pescheria (fish-market).

Pal. Corner della Regina (Pl. 55) was erected by Rossi in 1724, on the site of the house in which Catharine Cornaro, Queen of Cyprus, was born; it is now a 'monte di pietà' or pawn-office.

**Pal. Pesaro* (Pl. 84), a Renaissance edifice of the 17th cent. by Longhena (accessible daily 9—4 o'clock, attendant 1 fr., porter 20 c.), contains a series of sumptuous apartments adorned with pictures of no great value.

Church of *S. Eustachio* ('*S. Stae*').

Pal. Tron, 16th cent.

Pal. Battagia, erected by Longhena.

Right.

**Fondaco de' Tedeschi* (Pl. 63), an early Renaissance structure (1506), erected by Fra Giocondo da Verona (p. 173), was once a dépôt of the wares of German merchants. It was originally decorated externally with paintings by Titian and his pupils, of which few vestiges now remain. The building is now employed as a custom-house (*Dogana*).

Pal. Mangilli-Valmarana (Pl. 76), built by Vicentini.

Corte del Remer, 13th cent.

Pal. Michieli dalle Colonne (Pl. 79), 17th cent.

Pal. Sagredo, pointed style of the 14th cent.

**Cà d'Oro* (Pl. 48), the most elegant of the palaces in the pointed style of the 14th cent.

Pal. Fontana, late Renaissance.

Pal. Grimani della Vida (Pl. 71), 16th cent., erected by Sanmicheli.

Pal. Erizzo, in the pointed style of the 15th cent.

**Pal. Vendramin Calergi* (Pl. 94), early Renaissance style, erected in 1841 by Pietro Lom-

Left.

***Fondaco de' Turchi** (Pl. 64), Romanesque style of the 10th cent., once (after 1621) a Turkish depôt, has now been restored in the original style.

Civico Museo Correr (Pl. 57), open Mond., Wed., and Sat. 10—4 o'clock.

THE GROUND FLOOR contains ancient and modern sculptures in marble, among them a fine antique draped statue. **FIRST FLOOR:** pictures and drawings by old masters, bronzes, carved wood and ivory, coins, etc.; also a large bird's eye view of Venice, carved in wood by Dürer (?) in 1500; mementoes of Canova, modern statues (Hagar, by Lucardi), zoological collection. The following pictures deserve mention: 27. *Mantegna*, Transfiguration; 14. *Gent. Bellini*, Franc. Foscari; 16. *Giov. Bellini*, Mocenigo; 44. *Leonardo da Vinci*, Cæsar Borgia; 127—139. *Piet. Longhi*, Pictures characteristic of Venice; several German and Dutch masters; 144. *Aless. Longhi*, Goldoni; 81. *P. Veronese*, Sketch of the Marriage of Cana (in the Louvre). The **SECOND FLOOR** contains an insignificant zoological collection and valueless pictures.

Right.

bardo, one of the finest palaces on the Canal Grande, and well worthy of a visit, is the property of Count Chambord. Motto on the exterior, '*non nobis*'. The interior is magnificently fitted up, particularly a room to the r. of the reception room, with leather tapestry and a fine painted frieze by *Palma Giovine* representing the Triumph of Cæsar. It also contains some fine paintings by Palma Giovine, Tintoretto, and Bordone, and modern works (accessible daily, porter 25 c., attendant 1 fr.). There are also two rooms containing pictures for sale.

Church of *S. Marcuola*.

Church of *S. Geremia*.

Pal. Labia (Pl. 73), 17th century, at the union of the Cannaregio with the Canal Grande.

Near it, immediately beyond the bridge (*Ponte di Cannaregio*) is (1.) the **Pal. Manfrin** (Pl. 75), containing a picture-gallery, the best works of which were sold in 1866. It still contains about 200 pictures, some of them valuable, in seven rooms: 3. *Lorenzo Lotto*, Madonna and Child with two saints, and the donor between them; 18. *Bernardo da Milano* (?), Madonna enthroned; 54. *Bonifazio*, Allegory; 42. *Girolamo Santa Croce*, Adoration of the Magi; 74. Good old copy of Titian's Entombment in the Louvre; 150. *Raphael* (?), Noah entering the ark; 152. *Filippino Lippi*, Madonna and Child. All for sale (admission daily 10—3, ½ fr.).

Pal. Frangini, Renaissance, with façade curiously terminated by a half-column.

***Gli Scalzi** (Pl. 31), is the sumptuous, picturesque church of the order of barefooted monks, immediately to the E. of the railway-station, erected in 1649

Left.

Right.

—89, and affords an excellent sample of the decorative style of the 17th cent. It was greatly damaged by the bombardment of 1849, but was restored in 1860. Behind the high altar a Madonna by *Bellini*.

Iron-Bridge, completed in 1858 (toll. 5 c.).

S. Simeone Piccolo (Pl. 34), opposite the railway-station, W. of the iron bridge, erected 1718—38, with a portal resting on columns, is surmounted by a dome in imitation of the Pantheon at Rome. The interior contains nothing remarkable.

Stazione della Strada Ferrata (Rail. Station); omnibus-boats, etc., see p. 198.

To the l., near the point where the Canal turns to the N.W., is situated the well-kept **Giardino Papadopoli** (Pl. 40; permesso to be obtained at the Pal. Papadopoli, Marina). On the N. side of the railway-station is the **Botanical Garden, Orto Botanico** (Pl. C, 2), the cacti in which are said to be the largest in Europe.

In the following description of the churches and other sights at Venice the Piazza of St. Mark is taken as a starting point (comp. also p. 203).

Skirting the N. side of the Piazza, and passing the *Pal. Patriarcale*, we observe opposite us the *Pal. Trevisani*, or *Bianca Capello*, built in the style of the Lombardi about 1500. We cross the bridge to the r. (fine view of the back of the palace of the doges and of the bridge of sighs), then traverse two small piazzas to the Campo and the church of

***S. Zaccaria** (Pl. 36), erected in 1457—1515 in the round-arch style by *Martino Lombardo* (or *Antonio di Marco*), supported by six Corinthian columns, and possessing a remarkable and somewhat discordant façade. The recess of the high altar is in the Gothic style. Over the entrance the statue of St. Zacharias by *Aless. Vittoria*.

The walls of the NAVE are covered with large pictures, all of them, except those over the altars, representing memorable events in the history of the church. To the r. of the entrance, over the benitier, a statuette of John the Baptist by *Al. Vittoria*. The third arcade leads to the **CORO DELLE MONACHE** (choir of the nuns): *Enthroned Madonna and saints, on the wall to the r., by *Palma Vecchio* (?); over the door, Nativity of John the Baptist, by *Tintoretto*. In the **CAPPELLA DI S. TARASIO** (2nd on the r.) two gilded *altars in carved wood, of 1443—44, with old Italian pictures by the *Vitarini* of Murano. Here, too, is the entrance to the **CRYPT**, belonging to the original church, which was burned down in 1106. — Third altar in the choir, Circumcision, by *Giovanni Bellini*. In the l. aisle, the tombstone of *Alessandro Vittoria* (d. 1606), with a bust by the

master himself, '*qui vivens vivos duxit e marmore vultus*'. 2nd altar (l.), **Madonna enthroned and four saints*, by *Giov. Bellini*. This picture was taken to Paris by the French in 1797, but restored in 1815.

We now retrace our steps, and proceed from the first campo direct to the bridge of the Rio della Paglia to the l. (N.), traverse the Calle della Chiesa, cross the *Ponte Storto*, follow the Ruga Giuffa to the l. (on the r. is the Gothic *Arco Bon*, with rich ornamentation), and thus reach the considerable *Campo S. Maria Formosa*, in which is situated

S. Maria Formosa (Pl. 18), erected in 1492, a cruciform church covered with a dome, and with smaller domes over the sections of the aisles. 1st Altar: *Palma Vecchio*, **St. Barbara and four saints*, with a *Pietà* and four lateral pictures above; 2nd Altar: *Bart. Vivarini*, *Mary, Anna and St. Joachim*; 3rd Altar: *Palma Giovine*, *Descent from the Cross*. S. Transept: *L. Bassano*, *Last Supper*. Choir: modern frescoes by *Paoletti* (1844). A chapel, to which a stair ascends (shown by the sacristan), contains (l.) a *Madonna and Child* by *Sassoferrato*.

Passing to the r. of the church and skirting the canal, we observe beyond the bridge the picturesque *Porta del Paradiso*. We then cross the Ponte Ruga Giuffa and proceed past the *Pal. Querini* (now a girls' school) to the *Pal. Grimani* (Pl. 30), erected in the 16th cent. under the influence of *Pietro Lombardo*, containing in its court an antique colossal **Statue of Marcus Agrippa*, brought, as it is supposed, from the Pantheon at Rome. The opposite statue of *Augustus* is inferior, and only partly ancient. The *Pal. Malipiero* in the Campo S. Maria Formosa also dates from the beginning of the 16th century.

The street opposite the church leads direct to the church of S. Giuliano (see below) and to the *Merceria*, the principal business street of Venice, containing the best shops after those of the Piazza of St. Mark. From the latter the Merceria is reached by passing under the clock-tower (p. 207). The first short street to the right leads to

S. Giuliano ('*San Zulians*', Pl. 16), erected by *Sansovino* in 1553, consecrated in 1580. In the second chapel to the l. of the high altar is *Girolamo Campagna's* dying Christ supported by angels, a relief in marble.

Returning to the Merceria, the traveller will soon observe the lofty choir of S. Salvatore appearing between the houses. The entrance to the church is in the Campo of the same name.

***S. Salvatore** (Pl. 30), completed in 1534 (façade 1666), surmounted by three flat domes resting on circular vaulting, is one of the finest churches in Venice in this style. It is at present undergoing, restoration, and not accessible (pictures in the Academy, p. 213).

S. AISLE. Between the 1st and 2nd altars the monument of *Proc. Andrea Dolfin* (d. 1602) and his wife; between the 2nd and 3rd, that of

the Doge Franc. Venier (d. 1556), an architectural *monument by *Sansovino*; over the 3rd altar (also by *Sansovino*) an Annunciation by *Titian*. — TRANSEPT: r. the monument of Catharine Cornaro (d. 1510), Queen of Cyprus, who abdicated in 1489 in favour of Venice. — CHOIR. Transfiguration, high altar-piece by *Titian*; behind it an *altar-piece chased in silver, with 27 scriptural representations, executed about 1290. — In the Chapel on the l., **Christ at Emmaus, by *Giov. Bellini*. — N. AISLE. Monument of three cardinals of the Cornaro family. — Over the altar to the l. of the organ, statue of St. Jerome, by *Tullio Lombardo*. Monument of the doges Girolamo (d. 1567) and Lorenzo Priuli (d. 1559), with gilded recumbent figures of the brothers, a lofty architectural monument.

Then to the r. (N.) (the street to the l. leads through the busy *Calle dei Fabbri* back to the Piazza of St. Mark) to the *Campo S. Bartolommeo* (the church of that name is uninteresting); to the l. is the *Ponte di Rialto* (p. 218). We cross the piazza in a straight direction, pass the *Fondaco dei Tedeschi* (p. 219) on the l., and reach (on the r.)

S. Giovanni Crisostomo (Pl. 14), erected in the Renaissance style in 1483 by *Moro Lombardo* and *Sebastiano da Lugano*. 1st Altar on the r., *Giov. Bellini*, three saints; high altar, **Seb. del Piombo*, St. Chrysostom and saints (said to have been designed by *Giorgione*); base of the altar, Entombment, a relief by an unknown master. Altar to the l., Coronation of the Virgin, and the 12 Apostles, reliefs by *Tullio Lombardo*.

At the back of the church is the *Teatro Malibran* (Pl. 103); then farther on, beyond the second bridge, the church of

Santi Apostoli (Pl. 5), erected in 1672, containing the *Capella Corner*, which belonged to an earlier church and was erected by *Guglielmo Bergamasco* in the 16th cent., with two monuments of the Corner family. To the r. in the choir: *Cesare da Conegliano*, Last Supper; *l. Paolo Veronese*, Fall of Manna.

Opposite is the *Scuola dell' Angelo Custode* (Prot. church). Cross the *Ponte di Rialto* (p. 218); immediately to the r. is the church of

S. Giacometto di Rialto (Pl. 13c), which is said to have been erected in 820 (?), a short basilica with a dome over the cross, the most ancient example of this style at Venice. The *Fabbriche Nuove* and *Vecchie* are situated here (p. 219). On the farther side of the vegetable market is a short column of Egyptian granite, to which a flight of steps ascends, borne by a kneeling figure termed *Il Gobbo di Rialto*. From this column the laws of the Republic were anciently promulgated. Next in a straight direction, past the *Beccherie*, or slaughter-houses, to the church of *S. Cassiano*; 1st altar on the r., **Palma Vecchio*, John the Baptist and four saints; 3rd altar r., *Leandro Bassano*, Salutation.

To the l. of the vegetable-market, in the *Ruga Vecchia* (gateway adjoining the campanile), is **S. Giovanni Elemosinario**, erected in 1527 by *Scarpagnino*. Bay on the r., altar-piece by *Porde none*, SS. Sebastian, Rochus, and Catharine; *high altar-piece by

Titian, S. Giovanni Elemosinario; 1. *Marco Vecellio*, Doge giving alms.

We follow the same street, and cross the *Campo S. Apollinare* to the *Campo S. Polo* (in the neighbouring Rio di S. Polo is the *Pal. Corner-Mocenigo*, with a good façade by Sanmicheli). Passing between the church and the ancient campanile of the 14th cent., we take the second side street to the r., and then the fourth to the l., leading to the

****Frari** (*S. Maria Gloriosa dei Frari*, or Church of the Franciscans, Pl. 10), a cruciform church, one of the largest and most beautiful at Venice, in the Gothic style with the peculiar Italian modifications (twelve circular buttresses), erected about the middle of the 13th cent., and completed before 1338 by *Niccolò Pisano*. It contains numerous monuments, sculptures, and pictures, and like S. Giovanni e Paolo (p. 228) is the last resting-place of many eminent men. The rounded terminations of the façade are obviously much later than the church itself.

S. AISLE. Adjoining the 1st altar the *Monument of *Titian* (d. 1576), erected by Emp. Ferd. I., completed by *Luigi* and *Pietro Zandomenighi* in 1852, a vast architectural group; beneath are two figures with tablets bearing inscriptions. In the centre, above the dedication 'Tiziano Ferdinandus I. 1852', between four columns *Titian* sitting by an angel and uncovering the statue of *Sais*; on the columns are figures representing Sculpture, Architecture, Painting, and Wood-carving. On the wall are reliefs of the three most celebrated pictures of *Titian*, the Assumption (p. 213), Martyrdom of St. Peter (p. 228), and Martyrdom of St. Lawrence (p. 228); above, l. and r. of the vaulting, Entombment and Annunciation, his last and first pictures; above these the lion of St. Mark. — Over the 2nd altar: *Bassano*, Raising of Lazarus; adjacent, the monument of *Almerico d'Este* of Modena, a general of the Republic (d. 1660), with a statue; 3rd altar, *St. Jerome, a statue by *Alessandro Vittoria*, said to possess the features and figure of *Titian* when in his 98th year.

S. TRANSEPT. *Monument of *Jacopo Marcello* (d. 1484), a sarcophagus borne by male figures; altar-piece in four sections by *Bart. Vivarini*. Over the door of the sacristy the monument of *Benedetto Pesaro* (d. 1503). — In the SACRISTY, opposite the door, a shrine with reliefs in marble of the 17th cent.; *altar-piece, a Madonna and saints, by *Giov. Bellini*. — In the church, to the l. of the entrance to the sacristy, the monument of *Paolo Savelli* (d. 1405) with equestrian statue.

CHOIR CHAPELS. 2nd Chapel on the right: on the r. the monument of *Duccio degli Alberti*, l. that of an unknown warrior, both of the 14th cent. — Choir: r. mausoleum of the Doge *Franc. Foscari* (d. 1457), l. that of the Doge *Niccolò Tron* (d. 1473), both by *Ant. Rizzo*. — Chapels on the left: 1st, altar-piece, *Madonna and saints, by *Bern. Licinio*; 2nd, (r.) monument of *Melch. Trevisano* (d. 1500), the altar in coloured and gilded carved wood, in the centre John the Baptist in wood, by *Donatello*; 3rd, altar-piece, St. Ambrose and saints, by *Vivarini* and *Marco Basaiti*, r. St. Ambrose on horseback expelling the Arians, by *Giov. Contarini*.

N. TRANSEPT. Altar-piece in 3 sections, St. Mark with saints, by *Bart. Vivarini*.

N. AISLE. *Baptistry*: altar in marble, St. Peter, Mary, and eight saints, of the 15th cent.; over the font a statue of John the Baptist, by *Samovino*. Farther on: Tomb of *Jac. Pesaro* (d. 1547); *altar-piece, Madonna with saints and members of the Pesaro family, by *Titian*, who has introduced a portrait of himself as Joseph; *monument of the Doge *Giov.*

Pesaro (d. 1669), of a rich and handsome architectural character, occupying the entire wall, with unpleasing figures of negroes as bearers. *Mausoleum of Canova (d. 1822), '*principis sculptorum aetatis suae*', erected in 1827 from the master's own design for Titian's monument ('*ex conlatione Europae universae*'), executed by Canova's pupils *Martini*, *Ferrari*, *Fabris*, and others. — By the W. portal the sarcophagus of Pietro Bernardo (d. 1538), by *Al. Leopardo*.

In the NAVE a high parapet of marble, covered with two series of reliefs, separates the seats of the monks from the rest of the church. Elegantly carved stalls, by *Marco da Vicenza*, 1468, semi-Gothic in style. A pleasing glimpse of the apse is obtained through the screen.

The adjacent monastery contains the *Archives*, one of the most magnificent collections of the kind in the world, which comprise about 14 million documents, the earliest dating from 883, deposited in 298 different apartments.

Beyond the archives is the church of **S. Rocco** (Pl. 29), dating from 1490 and 1725, and like the Scuola di S. Rocco (see below) containing numerous pictures by *Tintoretto*: on the r., the Annunciation, beyond it the Pool of Bethesda, and above the latter St. Rochus in the wilderness. Chapel to the r. of the choir: *Titian*, Christ dragged to Golgotha. In the choir, to the r. St. Rochus in the hospital, to the l. *Holy Martyrs by *Tintoretto*. On the l. side of the church, *Pordenone* (?), Expulsion of the money-changers from the Temple, above it St. Rochus and St. Martin.

The church is adjoined by the very interesting **Scuola di S. Rocco* (Pl. 45), containing the council-halls of the brotherhood, begun in 1517. It possesses a most magnificent façade, and handsome old staircase and hall; small bronze gates in front of the altar in the principal hall, by *Joseph Filiberti* of Florence, 1756; on the ground-floor, staircase, and first floor, on the ceilings, as well as on the walls, are pictures by *Tintoretto*, among them his chef-d'œuvre, a large *Crucifixion, of 1565; in the staircase an *Annunciation, and in a small room to the r. of the entrance into the great hall an Ecce Homo, by *Titian* (open daily 9—4, custodian 1/2 fr.; good light necessary).

The low gateway adjoining the Scuola leads to the church of **S. Pantaleone** (Pl. 26), erected in 1668—75. The chapel to the l. of the high altar contains (r.) a *Coronation of the Virgin by *Giovanni* and *Antonio da Murano*, painted in 1444; also an *Entombment in high relief, of the same date.

From this point we may now return to the Piazza of St. Mark by boat (1 fr.).

The passage in the S. corner of the *Atrio Nuovo* (p. 204) leads to the *Calle S. Moisè*. To the l. is the church of *S. Moisè* (Pl. 24), with overlaiden façade. We then cross two bridges to the church of

S. Maria Zobenigo (Pl. 23), erected in 1680 by the Barbaro family ('*barbaro monumento del decadimento dell' arte*', as it has been termed). The niches of the façade contain statues of members of the family. At the base of the lower row of columns are

plans of Zara, Candia, Padua, Rome, Corfu, and Spalato, hewn in the stone; on the bases of the columns are representations of naval battles. This curious façade is the only part of the church worthy of note.

Leaving this church, we cross the *Campo S. Maurizio*, where the small church of that name is situated, to the larger *Campo S. Stefano*. On the r. rises

***S. Stefano** (Pl. 35), on the way from the Piazza of St. Mark to the Academy (p. 212), a Gothic church of the 14th cent., with an elegant façade in brick, good window mouldings in terracotta, and a peculiarly constructed vaulting of wood, the only one of the kind which has been restored in the ancient style, imparting a very pleasing appearance to the interior.

Entrance-wall, above the principal door, equestrian statue of Dom. Contarini, middle of 17th cent.; adjacent, l. the *tomb of the physician Jacopo Suriano (d. 1511). On the *Pavement* of the nave is the large tombstone of the Doge Francesco Morosini 'Peloponnesiaci' (d. 1694), the cap and baton of office in bronze. — Adjacent to the *Sacristy* in the r. aisle a Madonna with saints, a relief in bronze of the 16th cent.; in the sacristy small marble statues of John the Baptist and St. Antony by *Pietro Lombardo*; on the r. Madonna and Saints by *Palma Vecchio*. — *Choir*. On the lateral walls statues of the 12 Apostles and four saints, and reliefs of the four Evangelists and two Fathers of the church. In front of the high altar two candelabra in bronze, on marble pedestals, by *Al. Vittoria*, 1577; behind it choir-stalls carved and inlaid. — 3rd altar, l. statues of St. Jerome and St. Paul by *Pietro Lombardo*.

Adjoining the church on the l. is a handsome **Monastery Court*, restored in 1532, and once adorned with frescoes by *Pordenone*, of which there are remains on the S. and E. wall over the colonnade (four saints on the E. wall, particularly those to the l., very good); below the windows putti, the subjects on the S. side being from the Old Testament (Adam and Eve, Cain and Abel, etc.). If the traveller cross the court, he will reach the *Campo S. Angelo*, and to the l. the *Post-office* in the *Pal. Grimani* (p. 218).

To the l. in the *Campo S. Stefano* is the *Pal. Morosini*. In the vicinity is the *Pal. Pisani*, in the small and dreary Piazza of that name, with interesting old ships' lanterns and richly adorned mast-knobs (symbols of an admiral's residence).

To the S. of the *Campo S. Stefano* is the *Campo S. Vitale* with the church of that name, from which the *Iron Bridge* (p. 216; 2 c.) crosses to the *Campo della Carità*, where the *Academy* is situated (p. 212).

We now proceed towards the E., cross several bridges, and reach ***S. Maria della Salute** (Pl. 22), a spacious and handsome dome-covered church, at the E. extremity of the Canal Grande, adjoining the Dogana di Mare (p. 216), erected in 1631—32 by *Longhena*, a successor of Palladio.

Chapels on the right: 1. Presentation in the Temple, 2. Assumption, 3. Nativity of the Virgin, all by *Luca Giordano*; in the last *Chapel on the left*: Descent of the Holy Ghost, by *Titian*, much darkened by age. The monolithic columns by which the vaulting of the choir is supported

are from a Roman temple at Pola (p. 66). On the high altar a large candelabrum in bronze by *Andrea Alessandro da Brescia*, of admirable workmanship; the Virgin banishing the demons of the plague, a group in marble by *Le Curt*. On the ceiling eight medallions with portraits of the evangelists and fathers of the church by *Titian*; the large pictures by *Salviati*. *Outer Sacristy*: *Pietà*, a relief of the 15th cent., by *Dentone* (?); **Titian*, St. Mark and four saints; *Marco Basaiti*, St. Sebastian. — *Sacristy*: by the entrance-door, St. Rochus and other saints, by *Girolamo da Treviso*; on the r. and l. of the door four Madonnas by *Sassoferrato* (?), *Vivarini*, and *Palma Vecchio*; l. wall: *Tintoretto*, Marriage of Cana; by the altar statues and candelabra by *Cristoforo da Parma*. Ceiling-paintings: Cain and Abel, Abraham and Isaac, David and Goliath, by *Titian*.

Adjoining this church are the *Seminario Patriarcale* (p. 216) and the *Dogana di Mare* (p. 215), which lie obliquely opposite the Piazza of St. Mark (traghetto, or ferries, see Plan).

The more remote quarters of the city are most conveniently visited by gondola. Leaving the Canal Grande opposite the *Pal. Pesaro* (p. 219), we enter the *Rio S. Felice*; here, on the l., is the **Pal. Giovanelli* (Pl. 67) of the 15th cent., with sumptuously furnished apartments, a handsome ball-room (with family portraits by *Titian* and *Tintoretto*), and a room with modern pictures; in the boudoir, **Giov. Bellini*, Madonna; **Titian*, St. Jerome; **Paris Bordone*, Madonna and saints.

Following the same canal, we pass the *Abbadiazza della Misericordia*, and turn to the l. to the church

**S. Maria dell'Orto* (Pl. 21), with a beautiful late Gothic **Façade* erected by *Pietro Lombardo* soon after 1481, and recently restored, and a curious tower. The church contains many good pictures.

Right, 1st altar: **Onna da Conegliano*, St. John the Baptist with SS. Peter, Mark, Jerome, and Paul. Between the 3rd and 4th altars: Monument of Hieronymus Carraccio (d. 1657) in the baroque style. Above the entrance of the sacristy, Virgin and Child, high relief by *Giovanni de Sanctis*. — In the *Sacristy*: 28 portraits of Venetian Saints, and a Descent from the Cross, *School of Giorgione*. — *Chapel on the right of the choir*: **Girolamo da S. Croce*, SS. Augustine and Bonaventura. In the *Choir*, r. the Last Judgment, l. Adoration of the golden calf, large works by *Tintoretto*. Over the high altar an Annunciation, by *Palma Giovine*, with surrounding pictures by *Tintoretto*. — *Chapel on the left of the choir*, on the wall, r. **Palma Vecchio*, St. Stephen and four Saints; altar-piece a copy from *Bordone*. — In the *N. Aisle* the Capp. Contarini, containing busts of six members of the celebrated family of that name; among them that of the Cardinal (d. 1542), the second on the l., by *Alessandro Vittoria*; *altar-piece by *Tintoretto*, Miracles of St. Agnes; 2nd chapel on the l., *Palma Giovine*, Crucifixion. 4th Chapel, to the l. by the entrance: altar-piece by *Bellini*, Madonna (restored); l. *Lor. Lotto*, Lamentation over the body of Christ.

We now return along the *Fondamenta Nuove* (view of Murano, the cemetery island, and Torcello) to the church of the

Gesuiti (Pl. 11), erected in 1715—30 in the 'baroque' style, entirely lined in the interior with marble inlaid with verde antico, and sumptuously decorated like all the churches of this order. At the high altar are ten spiral columns of verde antico, in the centre a globe, with God the Father and the Son. The marble mosaic

pavement in front of the altar resembles a carpet. The chapel to the r. of the high altar contains the monument and statue of Orazio Farnese (d. 1654); in the chapel on the l. is the *monument of the Doge Pasquale Cicogna (d. 1595); then, in the l. transept, the Assumption, an altar-piece by *Tintoretto*; 1st chapel on the l. of the principal door, the *Martyrdom of St. Lawrence, an altar-piece by *Titian*, much darkened by age (seen best 11—12 a. m.).

We next enter the Rio dei Mendicanti, skirt the large *Spedale Civile* (Pl. 41), and reach

**S. Giovanni e Paolo*, locally termed '*S. Zanipolo*' (Pl. 15), begun under *Niccolò Pisano's* influence in 1240, and completed in 1430, a very spacious and magnificent Italian Gothic edifice, supported by ten circular columns, and covered with a dome. This church, next to St. Mark's the most imposing at Venice, contains the burial-vaults of the doges, whose funeral-service was always performed here, and may be termed the Westminster Abbey of Venice.

S. AISLE. In front: *Mausoleum of the victorious Doge Pietro Mocenigo (d. 1476), with fifteen statues by the *Lombardi*; the sarcophagus is '*ex hostium manubiis*' (from the spoils of his enemies) (see below). Between the 1st and 2nd altar, a pyramid to the memory of the painter Melch. *Lana* (d. 1674); monument of Marc Antonio Bragadino (d. 1571), who long defended Famagosta in Cyprus against the Turks, and after its surrender was barbarously flayed alive, as the picture above indicates; *altar-piece in six sections by *Bellini*, or *Carpaccio*; monument of the Senator Alb. Michiel (d. 1589). In the chapel: altar-piece, Descent from the Cross, by *Pietro Liberi*. Over the doors the *Mausoleum of Bertucci, Silvestro, and Elisabetta Valier with their statues, a rich architectural 'baroque' monument in marble of the 18th cent., embellished with numerous statues and reliefs. In the chapel below the monument, l. St. Hyacinth crossing a river dry-shod, by *L. Bassano*. The second door is an egress. The following chapel contains six reliefs in bronze and wood, scenes from the life of St. Dominicus, 1720.

S. TRANSEPT. At the corner, St. Augustine, an oil-painting by *Vivarini da Murano* (1473); tomb of General Niccolò Orsini (d. 1509) with equestrian statue; St. Antoninus, an altar-piece by *Lorenzo Lotto*; stained glass designed by *Vivarini* (1473, restored in 1814); altar-piece, Christ, 88. Andrew and Peter, by *Rocco Marconi*. — The chapels on the r. and l. of the choir, recently restored, contain nothing noteworthy except a monument of 1347.

CHOIR. Tombs of the Doges, (r.) *Michele Morosini (d. 1382), in the Gothic style, and *Leonardo Loredano (d. 1521), (l.) *Andrea Vendramin (d. 1478) (by *Alessandro Leopardò*, perhaps the finest monument at Venice), and *Marco Corner (d. 1368), Gothic.

N. TRANSEPT. Above, by the entrance to the chapel of the Rosary, a *group in marble by *Antonio Dentone*, of the 15th cent., St. Helena presenting General Vittore Capello with the marshal's baton; over the door the monument of the Doge Antonio Venier (d. 1400). — The adjacent (on the l.) *Cappella del Rosario*, founded in 1571 to commemorate the victory of Lepanto, was destroyed by fire in Aug., 1867. Of its former valuable contents nothing remains but the blackened and mutilated fragments of admirable reliefs in marble, representing scenes from the life of the Saviour and the Virgin, executed by *Bonazza*, *Torcellì*, and other masters from 1600 to 1732. At the time of the conflagration the celebrated picture by *Titian*, representing St. Petrus Martyr attacked and murdered in a wood, and a Madonna by *Bellini* had unfortunately been deposited

in the chapel during the execution of repairs in the church, and also became a prey to the flames. — Farther on in the church, Monument of the wife and daughter of the Doge Antonio Venier, 1411; monument, with equestrian statue, of Leonardo da Prato (d. 1511).

N. AISLE. Over the door of the *Sacristy* busts of Titian and the two Palmas, by *Jac. Albarelli*, 17th cent. — *Mausoleum of the Doge Pasquale Malipiero (d. 1462); tombstone of the senator Bonzio (d. 1508), under it statues of St. Thomas by *Antonio Lombardo* and St. Peter the martyr by *Paolo da Milano*; in the niches, r. the recumbent effigy of the Doge Michele Steno (d. 1413), formerly painted, l. that of Aloise Trevisan (d. 1528); monument with equestrian statue of General Pompeo Giustiniani; *monument of the Doge Tommaso Mocenigo (d. 1423), Gothic; monument of the Doge Niccolò Marcello (d. 1474) by *Pietro Lombardo*; 2nd altar, l. of the principal entrance, early copy of Titian's martyrdom of St. Peter (see above), presented by King Victor Emmanuel to replace the destroyed picture; monument, with equestrian statue, of *Orazio Baglioni* (d. 1617); over the last altar a statue of St. Jerome by *Aless. Vittoria*; adjoining it, the monument of the Marquis de Chasteler (d. 1825), who distinguished himself in the Tyrolese war in 1809. Mausoleum of the Doge Giov. Mocenigo (d. 1485) by *Tullio Lombardo*. Over the *Principal Entrance* the mausoleum of the Doge Aloise I. Mocenigo, his wife, and the Doge Giov. Bembo (d. 1618). This whole side, which is very handsomely arranged belongs to the Mocenigo family, and was constructed by *Tullio Lombardo*.

Adjoining S. Giovanni e Paolo is the rich *Façade (of 1485) of the *Scuola di S. Marco*, erected by the *Lombardi*, with singular reliefs in perspective, two lions, and the achievements of St. Mark. In the interior the lower hall only is preserved. This building, together with the long edifice on the Rio dei Mendicanti, is now an immense hospital. To the S., on a lofty and elegant pedestal of marble, rises the equestrian *Statue of *Bart. Colleoni* (d. 1475), general of the republic, modelled by *Andr. Verrocchio*, cast in bronze by *Aless. Leopardo*.

We now proceed through the *Rio di Marina* to the church of

*S. Maria dei Miracoli (Pl. 20), a small, early Renaissance structure, erected in 1480, under the influence of *Pietro Lombardo*, and entirely covered on the façade and in the interior with valuable marble. The quadrangular choir with a dome, twelve steps higher than the nave, is peculiar (below it is the sacristy). On the r, and l. are ambos, or lecterns where the epistles and gospels are read, as in the ancient Christian churches. The *decorations are by *Pietro Lombardo*. The coffered barrel-vaulting is sumptuously painted and gilded. The church is not expected to be reopened till 1879, but the façade and the side next the canal are well worthy of a visit.

We now return through the Rio di S. Giovanni Laterano, S. Lorenzo, and Fontego, to

S. Francesco della Vigna (Pl. 9), the interior of which was constructed in 1534 by *Sansovino*, the façade by *Andr. Palladio* in 1568—72.

At the entrance a holy water vessel with St. John the Baptist and St. Francis, statuettes in bronze by *Vittoria*. 1st Chapel on the r., Last Supper, by *Franc. Santacroce*; 3rd chapel encrusted with coloured marble, property of the Contarini family; 4th chapel, Resurrection, by *Paolo*

Veronese. S. Transept, Enthroned Madonna, by *Fra Antonio da Negroponte*. To the l. of the high altar the **Cappella Giustiniani*, the altar entirely covered with reliefs in marble, Last Judgment beneath, above (as altar-piece) St. Jerome and four saints, over them Madonna and angels, at the sides of the chapel twelve prophets and the four Evangelists, higher the history of Jesus in eighteen sections, below on the altar the history of St. Jerome in three sections, the whole a work of the 15th cent. — In the chapel of the N. transept a Madonna and four saints, by *Giov. Bellini*. Over the pulpit, God the Father and Christ, by *Girolamo Santacroce*, modernised. In the 5th chapel to the l. (at the principal door), a Madonna and four saints, by *Paolo Veronese*; 3rd chapel, fitted up with white marble, containing busts of the Patriarch and the Doge Sagredo, erected in 1743; over the altar the statue of S. Gherardo.

A little to the S. in the Rio della Pietà is the church of *S. Giorgio degli Schiavoni* (Pl. 13), with a good Renaissance façade of 1551, a low wooden ceiling, and pictures by *Carpaccio*, on the r. three scenes from the life of St. Jerome, on the l. three from the life of St. George; altar-piece, St. Tryphon and St. Matthew; in an adjoining room, on the r., a Madonna by *Vinc. Catena*.

On the Rio dei Greci in the vicinity is *S. Giorgio dei Greci*, with an elegant campanile of the 16th cent., and an ikonostasis adorned with gorgeous Byzantine mosaics. The head of Christ in the dome is said to have been designed by *Titian*.

We now proceed to the S. to the Riva degli Schiavoni and the Piazzetta (p. 204). Opposite the latter, on an island fortified in 1848, is situated

**S. Giorgio Maggiore* (Pl. 12), belonging to the adjacent Benedictine monastery, a cruciform church with dome, and apses terminating the transepts, begun by *Palladio* in 1560.

Over the door in the interior a portrait of Pope Pius VII., in commemoration of an ordination of Cardinals held by him here in 1800. To the r. the monument of Lorenzo Venier (d. 1687). Over the 1st altar, Nativity, by *Bassano*; 2nd, Crucifix in wood, by *Michelozzo*; 3rd altar, Martyrdom of SS. Cosmas and Damianus and their companions; 4th altar, Coronation of the Virgin, the two last by *Tintoretto*; 5th altar, Adoration of the Madonna, by *Rizzo*, *al fresco*. — Choir: r. Last Supper, l. Rain of Manna, both by *Tintoretto*; over the high altar a *group in bronze by *Girolamo Campagna*, representing God the Father on a gilded globe borne by the four Evangelists, beside them two angels; two candelabra in bronze by *Nicoletto Roccatagliola* (1597); the 48 *choir-stalls, admirably carved in wood in the 17th cent. by *Alberto de Brule* of Flanders, represent scenes from the life of St. Benedict. — In the Corridor, to the r. of the choir, the mausoleum of the Doge Domenico Michiel (d. 1129), erected in 1637; in a chapel behind it, Descent from the cross by *Tintoretto*. — To the l., farther on in the church, the Resurrection, and the Martyrdom of St. Stephen, both by *Tintoretto*; Virgin and Child, a group over life-size by *Girolamo Campagna*; last altar, Martyrdom of St. Lucia, by *Bassano*; monument of the Doge Marc Antonio Memmo (d. 1616).

A staircase in 32 spiral windings, well lighted and of easy ascent, leads to the summit of the *Campanile*, which commands the finest *view of the city and the Lagoon.

On the adjoining island of *Giudecca* is situated the church of **Redentore* (Pl. 28), erected in 1576 by *Andr. Palladio*, a spacious church belonging to the neighbouring Franciscan mon-

astery, with a portal borne by columns, chiefly interesting in the interior.

On the r.: 1st Chapel, Nativity, by *Francesco Bassano*; 2nd, Baptism, *Carletto Cagliari*; 3rd, Scourging, *Tintoretto*. On the l.: 3rd Chapel, Descent from the Cross, *Palma Giov.*; 2nd, Resurrection, *F. Bassano*; 1st, Ascension, *Tintoretto*. In front of the high altar, Christ bearing the Cross, behind it a Descent from the Cross, reliefs in marble by *Massa da Bologna*; the bronze figures by *Campagna*. — The Sacristy contains three admirable *Madonnas by *Giovanni Bellini*; that with the sleeping Child is the most richly coloured, but somewhat stiff; that over the door is easier.

We now cross the *Canale della Giudecca* and skirt the *Fondamenta delle Zattere* (p. 197) to

***S. Sebastiano** (Pl. 33), containing a number of works by *Paolo Veronese*, and his tomb. It was erected in 1506—18, and has recently undergone careful restoration. Several of the pictures have been temporarily removed to the Academy (p. 214).

S. Side. 1st altar, St. Nicholas, painted by *Titian* in his 86th year; 2nd, Madonna, a small picture by *Paolo*; 3rd, *Madonna with John, a group in marble by *Tommaso da Lugano*, the only monument in the church; 4th, Christ on the Cross, and the Maries, by *Paolo*; *monument of Bishop Livio Podocataro (d. 1556), by *Sansovino*. — *Choir.* Altar-piece, Madonna in glory and four saints, on the wall to the r. *Martyrdom of St. Sebastian, l. *Martyrdom of SS. Mark and Marcellinus, all three by *Paolo*. — *Organ*, on the extreme wing the Purification of Mary, on the inner the Pool of Bethesda, both by *Paolo*; to the l. the bust, and near it the tomb of the master (d. 1588), bearing the inscription: '*Paulo Caliario Veronensi pictori, naturae aemulo, artis miraculo, superstite fatia, fama victuro.*' — *Sacristy.* Ceiling-paintings by *Veronese*, Coronation of the Virgin, in the corners the four Evangelists. Farther on in the church the *Bust of the Procurator Marcantonio Grimani (d. 1565), by *Vittorio*; 2nd altar, Baptism of Christ, by *Paolo*; ceiling-paintings also by *Paolo*, aided by his brother *Benedetto Caliari*. Beautiful festoons.

In the vicinity is the **Campo di Marte**, or esplanade (Pl. B, 4), a large grassy island surrounded with trees, and affording a pleasant evening walk.

At the S.E. extremity of Venice (*Punta della Motta*) are the **Giardini Pubblici** (Pl. I, 5), laid out by Napoleon in 1807, the space having been obtained by the demolition of several monasteries. They are about 300 yds. in length and 100 yds. in width, and are planted with six rows of acacias and sycamores. At the S. end is a small shrubbery, with a poor café. The grounds, which are generally almost deserted, afford fine views of the city and Lagune. On Sundays and Mondays they are much frequented, chiefly by women of the lower classes (gondola thither from the Piazzetta 50 c.). They are approached by the *Via Nuova dei Giardini*, or *Garibaldi* (formerly *Eugenia*), constructed in 1810 by Eugene Beauharnais, viceroy of Italy, by bridging over a canal.

S. Pietro di Castello (Pl. 27), a church with a dome, on the island to the N. of the Giardini Pubblici, begun by *Smeraldi* in 1596, is said to have been designed by *Palladio* in 1557. Down to 1807 it was the cathedral of the Patriarch of Venice, when St.

Mark's was raised to that dignity by Napoleon I., and the adjoining palace converted into a barrack.

The INTERIOR contains few objects of interest. In the chapel of the l. transept are two reliefs in marble, executed by *Mich. Ongaro* in the 17th cent., representing the consecration by Pope Paul V. of the Patriarch Vendramin as cardinal, and an allegory of death. To the r. beyond the second altar is a marble throne from Antioch, said to be that of St. Peter.

The adjacent handsome and lofty *Campanile* dates from 1474.

S. Lazzaro, the Armenian Mechitarist monastery on the island of that name, 2 M. to the S.E. of Venice, possesses a valuable Oriental library and a large printing-office.

An excursion to the **Lido** ($\frac{1}{2}$ hr. from the Piazzetta; steamer and baths in summer, see p. 191) will enable the traveller to form an accurate idea of the topography of Venice and the surrounding islands, and should be combined with a visit to S. Pietro in Castello and S. Lazzaro (see above). A second rower is recommended for this trip, one being insufficient in case of the wind rising.

Murano lies on an island about $1\frac{1}{2}$ M. N. of Venice. The route to it passes the CEMETERY ISLAND (*Cimitero*), with the church of *S. Michele*, built by Moro Lombardo in 1466. — The *CATHEDRAL (*S. Donato*), a vaulted church supported by columns, with transept resting on pillars, almost vies with St. Mark's in the splendour of its interior, its columns of Greek marble, mosaics, etc. An inscription on a marble slab inserted in the mosaic pavement of the church bears the date 1111. Over the side-door on the r. a Madonna with saints, by *Lazzaro Sebastiani*. — *S. PIETRO E PAOLO* is a simple and spacious basilica of 1509. Near the door of the sacristy, to the l., is an Assumption by *Marco Basaiti*, in bad preservation, and a Madonna with saints and angels, by *Giov. Bellini* (between the 2nd and 3rd altars on the r.). — Murano (4000 inhab.) possesses an extensive manufactory of glass beads, mosaics in glass, crystal, etc. The MUSEO (adm. 40 c.) contains a good collection of these articles.

Torcello, situated on an island about 6 M. to the N. E. of Venice, the ancient *Alitum*, belonging to the town of *Burano* on a neighbouring island (6000 inhab.), is a poor place, consisting of a few small houses only and two well-preserved churches. The *CATHEDRAL (*S. Maria*), erected in the 7th cent., restored in 1008, is a basilica in the early Christian style, supported by columns resembling those of Murano. The principal object of interest is the ancient arrangement of the semicircular seats of the priests on the tribuna, rising in steps and commanded by the lofty episcopal throne in the centre. On the W. wall of the interior is a large *Mosaic of the 12th cent., representing the Sacrifice of Christ, the Resurrection, Last Judgment, etc., recently restored. In the choir a Madonna and the 12 Apostles in Byzantine mosaic. An octagonal BAPTISTERY of 1008 adjoins the cathedral. — **S. Fosca*, dating in its present form from the 12th cent., is externally octagonal (interior intended for a dome, but at present covered with a flat roof). On five sides it is enclosed by an arcade supported by columns (sixteen in number, and four corner-pillars), a structure worthy of the notice of architects.

Chioggia, 30 M. to the S., an ancient town (26,700 inhab.) at the end of the lagoons, was founded about the same period as Venice, by which it was soon conquered. During the war with Genoa it was taken by the Genoese (1379), but recovered by the Venetians the following year (comp. p. 201). The inhabitants have always differed materially in language and customs from the other inhabitants of the lagoon-districts. None of the churches are worthy of note. The *Murazzi* (p. 203) are most conveniently inspected in the course of an excursion to Chioggia (by steamer of the Austr. Lloyd in 2 hrs., p. 199; also pleasure-trips occasionally).

39. From Venice to Trieste.

a. By Land, viâ Udine.

134 M. RAILWAY in 10 hrs. (fares 25 fr. 80, 19 fr. 35, 12 fr. 90 c.). Austrian custom-house at Cormons. The fare for the Austrian part of the journey must be paid in gold. A supply of change is desirable, as cases of dishonesty are not unfrequent at the Venice station.

Bridge across the *Lagune*, and *Fort Malghera*, see p. 185. At *Mestre* the line diverges N. from that to Padua. Stations *Mogliano*, *Preganziolo*; then

18 M. *Treviso* (*Stella d'oro*; *Posta*; *Aquila*; *Quattro Corone*), with 22,000 inhab., capital of an episcopal diocese. The handsome, but unfinished old cathedral of *S. Pietro* contains pictures by Titian and Paris Bordone. The Gothic church of *S. Niccolò* contains pictures by Bellini, Paris Bordone, and the Madonna enthroned with saints as an altar-piece by Fra Marco Pensabene, commonly attributed to Seb. del Piombo. The *Town Hall* and *Theatre* are fine edifices. The *Monte di Pietà* (pawn-office) contains a good Entombment by Giorgione. The *Villa Manfrini* possesses extensive gardens. The French Marshal Mortier was styled Duke of Treviso. (Route to Trent through the Val Sugana, see R. 8.)

Stat. *Lancenigo*. Beyond stat. *Spresiano* the train crosses the *Piave* and approaches the mountains, which it skirts as far as *Sacile*. The lofty Friaul Mts. continue in sight as far as *Monfalcone* on the Carso. Stat. *Piave*.

17 M. *Conegliano* (**Posta*), birthplace of the celebrated painter (*ima* (d. 1517), surnamed *da Conegliano*, is commanded by an extensive and conspicuous castle on an eminence. The French Marshal Moncey bore the title of Duke of Conegliano.

FROM CONEGLIANO TO BELLUNO a road leads to the N., viâ *Ceneda*, *S. Croce*, and *Capo di Ponte* (diligence once daily in 6 hrs.).

Belluno (1365 ft.) (**Due Torri*, R. 1 fr. 80, A. 50 c.), capital of a province, with 14,600 inhab., situated on a hill between the *Ardo* and the *Piave*, which here unite, presents all the features of a Venetian town. The *Cathedral*, erected by Palladio, is the finest of its fourteen churches. It contains several good altar-pieces and an ancient sarcophagus. The massive campanile, 216 ft. in height, commands a beautiful prospect. An old sarcophagus of some artistic merit adorns the small Piazza in front of the church of *S. Stefano*. The triumphal arch outside the gate, completed in 1815 and dedicated to the Emp. Francis, was probably originally intended, like that at Milan, as a monument in honour of Napoleon.

Stat. *Pianzano*. Stat. *Sacile*, a town on the *Livenza*, surrounded by walls and fosses, with a handsome palace of the Podestà, exhibits trace of its ancient importance. Stat. *Pordenone*, probably the *Portus Naonis* of the Romans, was the birthplace of the painter Giov. Ant. Licinio da Pordenone (d. 1540). The cathedral contains a St. Christopher by him.

Beyond stat. *Casarsa*, the train crosses the broad channel of the *Tagliamento* by an iron bridge, $\frac{1}{2}$ M. in length. The stony deposits of the stream have raised its bed so considerably that the next stat. *Codroipo* (Imperatore), situated between the *Tagliamento*

and the *Corno*, lies 28 ft. below the level of the bottom of the former river.

To the r. lies *Passeriano*, at the château of which the preliminaries of peace between France and Austria were adjusted, the treaty being finally concluded on 17th Oct., 1797, at the small village of *Campo Formio*, also situated to the r. of the line. By this treaty the Republic of Venice was dissolved. An insignificant house where the plenipotentiaries met is still shown. Stat. *Pasian Schiavonesco*. The next important station is

49 M. *Udine* (*Italia; Stella; Croce di Malta*), an ancient town with 25,000 inhab., formerly the capital of the Austrian province of Friaul, and a place of great importance, surrounded by walls of considerable antiquity. In the centre is the old town, with walls and fosses. Above it rises the castle, on an eminence, which according to tradition was artificially thrown up by Attila, in order that he might thence survey the conflagration of Aquileia (p. 235).

Udine may in some respects be termed a miniature Venice, as it presents several points of resemblance to the metropolis to which it was so long subject. It possesses a town-hall (*Palazzo Pubblico*) of 1457, resembling the palace of the doges, two columns like those of the Piazzetta of Venice, and a campanile with two figures which strike the hours. The Romanesque *Cathedral* contains a few interesting pictures, and some fine sculpturing in wood and stone. In the *Episcopal Palace* a ceiling-painting by Giovanni da Udine. The *Castle*, now a prison, commands an extensive survey of Friaul.

Cividale, the ancient *Forum Julii*, interesting on account of its numerous Roman antiquities, lies 9 M. to the E. of Udine.

The train now turns towards the S.E., and at *Buttrio* crosses the *Torre* by a long bridge, then the *Natisone* beyond stat. *S. Giovanni Manzano*, the Italian frontier-station (where the luggage of travellers coming from Austria is examined). The small *Indrio* forms the frontier. Stat. *Cormons* (Austrian custom-house), beyond which the *Isonzo* is crossed.

18 M. *Gorizia*, Germ. *Görz* (*Tre Corone; Trieste; Rail. Restaurant*) is charmingly situated on the *Isonzo* in a hilly district (13,300 inhab.). *Cathedral* worthy of notice. In the upper part of the town is the dilapidated castle of the former counts of the place, partly used as a prison. The preserved fruit of Gorizia is highly esteemed; the best is sold by Redaelli.

Charles X. of France (d. 1836) is interred in the chapel of the monastery of *Castagnovizza*, on a height above the town. In the vicinity rises the *Monte Santo*, with a pilgrimage-church, commanding a fine view.

The train traverses the broad and beautiful valley of the *Isonzo*, and at first runs towards the S.W., skirting the sterile Carso and

the fertile plain on the l. bank of the Isonzo. The *Wipbach*, a tributary of the Isonzo, is crossed. To the l. of stat. *Rubbio* is the château of that name. Fine view of the Alps, beyond the Isonzo. Stat. *Sagrado*. *Gradisca* with its church lies on a height to the left. The train now turns towards the S.E.; stat. *Ronchi*.

To the E. of stat. *Monfalcone* (Leone d'Oro), the train enters the stony wilderness of the Carso, and the Adriatic comes in sight on the left. Thus far the Venetian style of church-architecture is prevalent throughout the coast-district, the slender campanile being always separate from the church as in the case of St. Mark's.

Aquileia, 18 M. to the W., once a most important Roman colony, and at that period strongly fortified, was the principal bulwark of Italy on the N. E. frontier. The population at the time of Augustus, who frequently visited the town, is computed to have been 100,000. It was then the great centre of the traffic between Italy and the N. and E. of Europe, and supplied the inhabitants of Illyria and Pannonia with grain, oil, and wine, in return for slaves and cattle. The incursions of the Romans into these districts were always undertaken from this point. In 452 Attila, exasperated by the obstinate resistance he encountered here, caused the city to be plundered and destroyed. The sole trace of its ancient glory is the *Cathedral*, erected in 1019-42, once the metropolitan church of the patriarchs of Aquileia. The place is now a poor village with 500 inhab., but interesting on account of the valuable antiquities frequently found in the neighbourhood. The collections in the Battistero adjoining the cathedral, of Count Cassis, and the apothecary Zantonati, may be visited. In 1862 a large Castellum Aquæ was discovered between *Monastero* and Aquileia. One of the principal curiosities is a fine mosaic, with the Rape of Europa.

At *S. Giovanni* the *Timavo*, the *Timavus* of the Romans, which under the name of *Recca* (or *Rjeka*, i. e. river) is lost in the grottoes of the Carso near St. Canzian, re-appears after a subterranean course of 23 M. and falls into the Adriatic 1½ M. lower down. A pond formed by the river is crossed by a bridge. Farther on is *Duino*, with an ancient castle of Prince Hohenlohe.

At *Nabresina* the line unites with the Vienna and Trieste Railway, and the train runs back a short way on the line just traversed. From this point to Trieste, see p. 68.

32½ M. *Triesta*, and excursions to Pola and Fiume, see R. 9.

b. Sea Voyage to Trieste.

STEAMBOAT three times a week, corresponding with the express train to Vienna, usually starting at midnight, and reaching Trieste next morning; fare 9 or 6½ fl.; return-ticket, available for a fortnight, 13 or 10 fl. — Gondolas, etc., see p. 196.

The steamer starts from the Canal S. Marco, opposite the Piazzetta, passes the *Giardini Pubblici* (p. 231), the small island of *S. Elena*, and the fortified island of *S. Andrea del Lido*, which commands the entrance to the harbour of the *Lido* (p. 232). The navigable channel is indicated by stakes. Beautiful retrospect of Venice on moonlight nights. As Trieste is approached, a view is obtained of the distant, snow-clad *Julian Alps*, the light-house of *Salvore*, *Pirano*, the coast of Istria to the S. E., and *Capo d'Istria* in a bay, and finally of the charmingly situated city of Trieste itself.

40. From Milan to Bologna.

135 M. RAILWAY in 5 $\frac{3}{4}$ —7 hrs.; fares 24 fr. 70, 19 fr. 15, 14 fr. 15 c.

At stat. *Rogaredo* the line to Pavia diverges to the r. (S.). Stat. *Melegnano*, formerly *Marignano*, is a memorable place in the annals of mediæval and modern warfare. Here, on 15th Sept., 1515, Francis I. of France, in his campaign against Milan, defeated the Swiss allies of the city, 15,000 of whom fell in the action. In the environs, and especially in the town itself, a sanguinary conflict took place between the French and the Austrians, on 7th June, 1859, in consequence of which the latter were compelled to retreat. Stat. *Tavazzano*. Innumerable cuttings for purposes of irrigation and drainage here intersect the plain.

20 $\frac{1}{2}$ M. *Lodi* (*Sole*; *Europa*; *Tre Rî*), a town with 18,150 inhab., 4 $\frac{1}{2}$ M. E. of which lies *Lodi Vecchio*, the ancient Roman colony of *Laus Pompeia*, was one of the bitterest enemies of Milan in the middle ages. It is celebrated as the scene of Napoleon's storming of the bridge over the Adda, 10th May, 1796. Excellent Parmesan cheese (p. 239) is made in the neighbourhood. The *Cathedral* contains an ancient relief of the Last Supper. The Renaissance church of **Incoronata*, erected by Bramante in 1476, is adorned with frescoes by Calisto Piazza da Lodi, a pupil of Titian.

Stations *Secugnago*, *Casalpusterlengo*, *Codogno*.

From *Casalpusterlengo* and *Codogno* branch-line to *Pavia*, see p. 162, to *Cremona*, p. 162; comp. R. 29.

Stations *S. Stefano* and

22 $\frac{1}{2}$ M. *Piacenza* (p. 82), where carriages are frequently changed.

The railway to Bologna now follows the direction of the *Via Æmilia*, a Roman road constructed by the consul M. Æmilius Lepidus, B. C. 187, and named after him. This great route led hence to Parma, Reggio, Modena, Bologna, Forlì, and Rimini (Ariminum) on the Adriatic, from which the other consul C. Flaminus Nepos simultaneously constructed the *Via Flaminia* through Umbria and Etruria to Rome. These roads are still traceable in many places, especially as most of the modern routes in Italy follow the same direction as the ancient.

The train passes *S. Lazaro*, an ecclesiastical seminary greatly enriched in the 18th cent. by the eminent Cardinal Alberoni, who was born at *Fiorenzuola* in 1664 (d. 1752). The church contains his tomb and pictures by *Procaccini*, *Zuccherò*, etc.

Near stat. *Ponte Nure* the *Nure* is crossed. The train passes *Fontana Fredda*, where Theodoric the Great and the Lombard kings once possessed a country-residence. The *Arda* is now crossed, and stat. *Fiorenzuola* reached, a small but thriving place, whence a visit may be paid (rough road *viâ Castel Arquato*) to the ruins of *Velleia* (p. 83).

Stat. *Alseno*. Then the small town of (22 $\frac{1}{2}$ M.) **Borgo San Donnino** (*Croce Bianca*; *Angelo*), the ancient *Fidentia Julia*, which received its present name in 387 from St. Dominicus, who had suffered martyrdom about a century earlier, under Maximian, and to whom the ancient **Cathedral* is dedicated. This church is one of the finest in N. Italy; the admirable façade (the upper part unfinished) has three lion portals in the Lombard style; and the interior with its round-arch arcades is of symmetrical proportions. Next stat. *Castelguelfo*, with the *Torre d'Orlando*, a ruined castle erected by the Ghibelline Orlando Pallavicino about 1407, for protection against the Guelph Ottone Terzi of Parma. The line crosses the river *Taro* by a bridge of twenty arches, constructed in 1816—21 (under Duchess Marie Louise, ex-Empress of the French), whence a charming view is obtained of the chain of the Apennines. The costumes of the peasant-women here are picturesque.

14 M. **Parma**, see p. 239.

S. Ilario is the only station between Parma and Reggio; before it is reached the train crosses the *Enza*, formerly the boundary between the duchies of Parma and Modena. The train crosses the *Crostolo*, and next reaches

17 $\frac{1}{2}$ M. **Reggio nell' Emilia** (*Posta*, in the principal street; *Cavaletto*, near the Piazza; *Caffè Avanzi* and *della Posta*; cab per drive 80 c., per hour 1 $\frac{1}{2}$ fr., at night 1 and 2 fr. respectively), the ancient *Rhegium Lepidi*, a town with broad, well-built streets with arcades (21,000 inhab.). The house in which the poet *Lodovico Ariosto* (d. 1533) was born in 1474, near the Palazzo del Comune, is still shown. In the Piazza is situated the **Cathedral*, erected in the 15th cent., with Renaissance façade, completed only in the lower part, in which interesting traces of the earlier Romanesque church of the 12th cent. are still observable. At the principal entrance are colossal statues of Adam and Eve by *Clementi* of Reggio (d. 1584), a pupil of Michael Angelo. The other statues on the façade are by his pupils. The interior, which has a lofty choir and a crypt, contains several statues and monuments by the same master, the finest being the monument of **Ugo Rangoni*, Bishop of Reggio, and nuncio of Paul III. at the court of Charles V. (in the chapel to the r. of the choir); the monument of *Horatius Malegutius* is also attributed to him. In the 1st chapel on the l. is the tomb of *Clementi* with his bust by his pupil *Bacchione* (1588). At the entrance to the Municipio is a marble bust of General *Cialdini*, who was born here. — Proceeding to the r. past the Municipio, and following a broad street to the r., we next reach the church of the **Madonna della Ghiara*, built in 1596 from a design by Balbi, in the form of a Greek cross covered with a dome, and consecrated in 1599. It is adorned with frescoes in the nave as far as the dome and in the N. aisle by *Luca Ferrari* (1605—54)

of Reggio, a pupil of Guido Reni. The altar in the latter, presented by the town in 1621, has an altar-piece by *Guercino*. The frescoes in the choir are by *Tiarini* of Bologna of the school of Caracci; the Annunciation at the back of the high altar is by *Carlo Caltari* (brother of Paolo Veronese), and the frescoes in the S. transept by *Lionello Spada* and others. — *S. Prospero* (reached by passing through the arches to the r. of the cathedral) was entirely re-erected in 1504 by *Gasparo Bisti* on the site of an earlier Lombard edifice, to which the six marble lions of the façade originally belonged. The choir contains damaged frescoes by Campi and Procaccini, and pictures by Tiarini. — The *Madonna della Concezione* is a handsome modern church in the main street adjoining the theatre, and near the railway-station. The *Theatre*, the chief boast of Reggio, is a remarkably fine edifice for so small a town. — Reggio also possesses a *Library* and a *Museum*, containing the natural history collection of the celebrated *Spallanzani*, born at Reggio in 1729 (d. 1799).

Diligence from Reggio to *Montea* (p. 180) daily in 7 hrs. (fare 6 fr.).

At *Scandiano*, 7 M. to the S.E. of Reggio, is the château of the Bojardi, afterwards that of the Bentivogli.

Correggio, 9 M. to the N.E. of Reggio, formerly the capital of a principality belonging to the Duchy of Modena, was the birthplace (in 1494) of the celebrated painter *Antonio Allegri da Correggio*. Old copies of his two earliest works are preserved here.

EXCURSION TO CANOSSA, 8 hrs. there and back; carriages at the 'stabilimento di vetture' at Reggio near the Albergo della Posta (with one horse 15, with two horses 20—25 fr.). The route is by the road to *Massa* (p. 291), traversing a fertile and picturesque plain, enclosed by hills which at first are sprinkled with villas, and leading by *Pajanello* and *Versano* (on the hills to the r. lies *Quattrocassella*, with the ruins of four castles which once belonged to the Countess Matilda of Tuscany, d. 1115) to the small village of *Pecorile* (tavern). The route beyond this point must be continued on horseback or on foot. The path cannot be mistaken. It leads through the village, and then to the r. towards the church of *Ussola*, which is left on the hill to the r.; at the corner of the hill Canossa comes in sight, and the path leads in the direction of the village along the dreary bed of the *Campola*. The walk to the foot of the castle hill occupies 1 hr.; then ascend for 1½ hr. in the direction of the church of S. Paolo which lies three-quarters of the way up the hill, follow a level path round the castle-rock and at the back of the small village of *Canossa* (poor tavern), and finally mount to the summit of the rock, which is crowned by the scanty, ivy-clad ruins of the castle of *Canossa*. The castle once belonged to the Countess of Tuscany above mentioned, and was afterwards destroyed by the inhabitants of Reggio in 1255. The Emp. Henry IV. performed penance here in presence of Pope Gregory VII. during three days in 1077. The castle-well contains good water. Magnificent view of the Apennines towards the S., with the well preserved castle of *Rossena* in the foreground, and of the vast plain of the Po towards the N., with *Parma*, *Reggio*, and *Modena*.

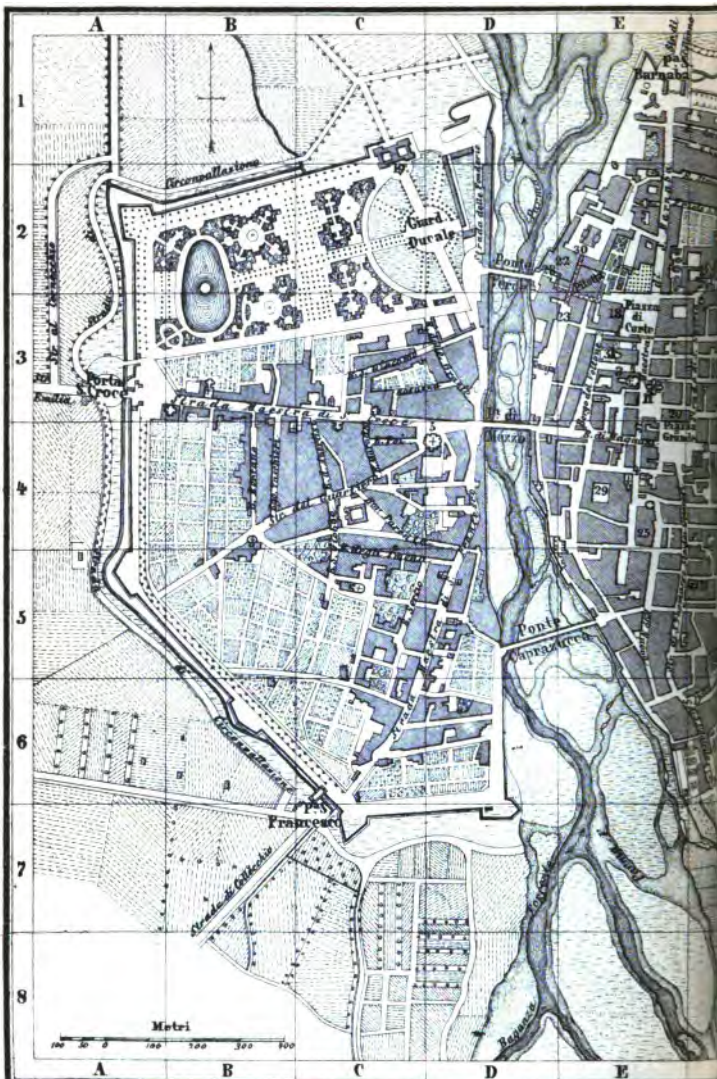
A little beyond Reggio the railway passes *S. Maurizio*, where Ariosto frequently resided at the house of the Maleguzzi. *Rubiera*, with a castle of the Bojardi, is the only station between Reggio and Modena. The *Secchia* is then crossed.

15 M. *Modena*, see R. 42.

The train continues to follow the direction of the *Via Emilia*

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Parma



Chiese

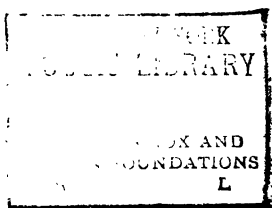
1. <i>Cattedrale</i>	F.3
2. <i>Battisterio</i>	F.3
3. <i>S. Alessandro</i>	E.3
4. <i>S. Andrea</i>	E.4
5. <i>S.S. Annunziata</i>	C.D.4
6. <i>S. Antonio</i>	G.4
7. <i>Cappuccini (nuove)</i>	F.6
8. <i>S. Gistina</i>	E.4
9. <i>S. Francesco del Prato</i>	G.2
10. <i>S. Giovanni Evangelista</i>	G.3
11. <i>Madonna della Steccata</i>	E.3
12. <i>S. Michele</i>	H.4
13. <i>S. Paolo (ora S. Ludovico)</i>	E.2
14. <i>S. Sepolcro</i>	H.4
15. <i>S. Tommaso</i>	E.5
16. <i>S.S. Trinità (vecchia)</i>	F.2
17. <i>S. Udalrico</i>	F.6

Palazzi

18. <i>P. Ducale (Farnese)</i>	E.3
19. <i>del Giardino</i>	C.1.2
20. <i>del Governo</i>	E.3
21. <i>della Podestaria</i>	F.4

Istituti pubblici

22. <i>Accademia delle Belle Arti</i>	D.E.2.
23. <i>Biblioteca</i>	D.E.3.
24. <i>Collegio Lalatta (ora Maria Luigia)</i>	H.4.5
25. <i>Congregazione delle Carità</i>	E.4
26. <i>Orto Botanico</i>	F.6
27. <i>Seminario</i>	E.3
28. <i>Tipografia Bodoni</i>	D.E.2.
29. <i>Università</i>	E.4
30. <i>Teatro Farnese</i>	E.2.
31. <i>„ Nuovo</i>	E.3.
32. <i>Posta delle Lettere</i>	G.4
33. <i>„ dei Cavalieri</i>	G.4



(p. 236) and crosses the *Panaro* near *S. Ambrogio*. Stat. *Castelfranco*, a small town, supposed to be the *Forum Gallorum* where Antony was defeated by Octavian and Hirtius, B. C. 43. Near stations *Samoggia* and *Lavino* the train crosses the rivers of these names, and then the narrow *Reno*, the ancient *Rhenus*, or *Amnis Bononiensis*. As Bologna is approached the country is open and richly clothed with vegetation; the *Monte della Guardia* (p. 258) is a conspicuous point; and to the r. rises the tower of the *Certosa* (p. 258) with the *Campo Santo*. The approach to Bologna is remarkably picturesque.

23 M. Bologna (*Rail. Restaurant), see R. 43.

41. Parma.

Hotels. ALBERGO DELLA POSTA, in the principal street, adjacent to the post-office, R. 1½, L. 1½, A. 1½, omnibus ¾ fr.; CONCORDIA; LEONE D'ORO; ITALIA, in the narrow Via S. Lucia, near the cathedral, with restaurant, R. 1½, L. and A. 1 fr.; PAVONE; CROCE BIANCA.

Restaurants. *Italia (see above), entrance from the side-street; Café Cavour, Via S. Lucia.

Cab to or from the station 1 fr., two-horse 1 fr. 60 c.; at night 1¼ or 2 fr.; per hour 1 fr. 60 c. or 2 fr.; omnibus 40 or 50 c., trunk 20 c.

'*Parmesan Cheese*' (*Parmeggiano*), here termed *Grana*, is a misnomer, as it is manufactured in Lombardy, in the district between the Ticino, Po, and Adda, and not in the neighbourhood of Parma. The most esteemed quality is produced at *Gorgonzola*, between Milan and Bergamo, about 2¼ M. N. of rail. stat. Melzo (p. 156).

Parma, situated on the river *Parma*, a town of entirely modern appearance, but of very ancient origin, was founded by the Etruscans, conquered by the Romans, and in B. C. 183 constituted a Roman colony at the same time with Mutina (Modena). It was subsequently extended by Augustus, and termed *Colonia Julia Augusta Parma*. In the middle ages it adhered to the Guelphs, in 1245 it was besieged by Emp. Frederick II., and was afterwards the scene of a succession of fierce struggles between the rival Visconti, Scaligers (p. 173), Terzi, etc. In 1545 it became the seat of princes of the house of Farnese, who were Dukes of Parma and Modena, and in 1731 it was annexed to the dominions of Spain. In 1815 it became the capital of the Duchy of Parma under Marie Louise, ex-Empress of the French (d. 1847), and she was succeeded by Duke Charles II. who was banished in 1848. Charles III. was assassinated in 1854, and in 1859 his widow was superseded by the new Kingdom of Italy.

Parma, the capital of an episcopal diocese, with 47,067 inhab., possesses an university, many spacious, neglected looking buildings, and broad streets. The ancient *Via Emilia* (p. 236) intersects the town, from the *Porta S. Michèle* to the *Porta S. Croce*, crossing the **Piazza Grande* with the *Palazzo del Comune*, or *del Governo* (Pl. 20), whence two streets to the r. lead to the *Piazza del Duomo*. The

***Cathedral** (Pl. 1), an admirable example of the Lombard-Romanesque style, begun in 1117, but not completed till the 13th cent., is a cruciform structure surmounted by a dome, with somewhat raised choir above a crypt, and a broad façade with a triple columnar gallery. The three portals are embellished with two huge lions and four of smaller size, executed in 1281 by *Bono da Bisone*, and sculptures by *Bianchino*, 1493.

The INTERIOR, consisting of nave and aisles, rests on fourteen articulated pillars, above which runs a fine triforium. The vaulting of the nave was painted by *Girolamo Mazzola*. 3rd chapel on the r., a Descent from the Cross in relief by *Benedetto Antelami* (1178); 4th chapel r., frescoes of the 15th cent.; 5th chapel r., frescoes by *Rondani*, a pupil of Correggio. To the r. of the steps to the choir is the *Cappella S. Agata* with an altar-piece by Gatti, and on the r. a bust of Petrarch, who was archdean of the cathedral, a work of 1713. The octagonal DOME is adorned with an **Assumption* by *Correggio* (p. 238), to whom Parma is chiefly indebted for its importance in the history of art; this was one of the last (1526—30) great works of the master, but has unfortunately been much injured by damp. The figures and groups of angels are especially admired. Noon is the best hour for inspecting the painting. Persons not liable to dizziness may ascend into the dome to examine the painting more closely, but no great advantage is thus gained. (Copies in the picture-gallery, see p. 242.) To the r. above the tribune are portraits of Correggio and his family. In the CHOIR, David and St. Cecilia, by *Camillo Procaccini*, and good half Gothic stalls by *Cristoforo Lendenari* (1473). — The CRYPT, a spacious cruciform structure with thirty-eight columns, contains monuments of the (r.) Canon Montini (1507), the jurist Prati farther on, by *Clementi* (1542), and of Bernardo degli Uberti. Principal altar also by *Clementi*. 5th Chapel to the l. of the entrance, frescoes of the 14th cent., on the l. St. Peter, on the r. SS. Sebastian and Catharine. The sacristy also contains frescoes of the same period, and intarsias by *Lucchino Bianco*. — In the 3rd chapel from the altar a Descent from the Cross, a relief by *Benedetto Antelami*, 1178. The Cap. S. Agata, the first beyond the side-entrance, contains a monument (1713) to the memory of *Petrarch*, who was archdeacon of the cathedral (see above).

The ***Baptistery** (Pl. 2), constructed of white marble darkened by age, externally octagonal, with four round-arched portals, and consisting of six storeys with colonnades, was designed by *Benedetto Antelami*, and erected in 1196—1270. Around nearly the whole building runs a series of medallions, representing various animals of symbolical import. The portals are adorned with scriptural subjects, the finest being the Last Judgment on the W. portal. All these sculptures are probably by *Antelami*. The flat roof is surmounted by eight turrets.

The INTERIOR (closed; key in the house opposite the S. entrance) is sixteen-sided, with niches below and two galleries above, and graceful columns on the walls. The sculptures have only been partly completed. The old frescoes in the dome (13th—14th cent.) represent the history of John the Baptist, with a number of saints below. The whole population of Parma since 1216 is said to have been baptized here. The font dates from 1294. Altar-piece by *Filippo Mazzola* (15th cent.).

At the back of the cathedral is situated the church of

***S. Giovanni Evangelista** (Pl. 10), belonging to an ancient Benedictine monastery, which has been recently restored. This

elegant cruciform structure, covered with a dome, with aisles and two series of chapels, was erected in 1510 by *Bernardino Zaccagni*.

INTERIOR. In the two first chapels on the l., *frescoes by *Parmeggianino* (SS. Lucia and Apollonia, two deacons, S. Giorgio and S. Agata); in the 1st chapel on the r., a handsome monument of the Countess Sanvitale-Montenuovo; in the 2nd a Nativity, by *Giacomo Francia*, 1519. The gombre Dome is adorned with *frescoes by *Correggio*, representing Christ in glory, surrounded by apostles and angels, painted in 1520—24 (the best time to see them is at noon or 4 p. m.; copies in the picture-gallery, see p. 242). The half-dome of the *Choir* containing a Coronation of Mary by *Correggio* was removed in 1584 (the original of the principal group is in the Library, p. 242; copies of other parts of this great composition by Ann. and Ag. Caracci are in the picture-gallery, see p. 242). The new dome of the choir was adorned with a copy of the complete work by *Cesare Aretusi*. The handsome choir-stalls are by Zucchi and Testa. In the archway of the door of the sacristy (N. transept) *S. Giovanni by *Correggio*. The picturesque monastery-courts (to the l. of the church) are not now accessible. Among the guests who have been entertained in the monastery were King Charles Emmanuel, when a fugitive in 1798, Pope Pius VI. as a prisoner of the French in 1799, and Pope Pius VII. in 1806.

The **Madonna della Steccata* (Pl. 11), an imitation of St. Peter's (a Greek cross with rounded ends), designed by *Bernardino Zaccagni* in 1521, is situated in the street leading from the principal piazza to the (formerly) ducal palace. It is adorned with frescoes by *Anselmi* and *Parmeggianino* on the archway of the choir, and contains monuments of Bertrando Rossi (corner-chapel on the r., 1527), Guido da Correggio (corner-chapel to the r. of the choir, by *Giov. Franc. da Grado*), Count Neipperg, second husband of the empress Marie Louise of France, by *Bartolini* (in the S. transept, 1829), Ottavio Farnese, and Sforzino Sforza (corner-chapel to the l. of the choir, by *Grado*, 1529). In the corner-chapel to the l. of the entrance, a **Madonna* of the school of *Maz-zola* (before the time of *Correggio*).

In the *Piazza di Corte* is the *Palazzo Ducale* (Pl. 18), containing a collection of French pictures by *David*, *Gérard*, *Le Gros*, etc.

To the N. E. of the Palazzo Ducale, which is passed on the l., is the **Palazzo Farnese*, containing a very valuable collection of antiquities and pictures, as well as a considerable library (cross the court and ascend a broad flight of steps to the l); open daily 9—4, and on festivals 10—2 o'clock.

On the half-storey is the *Museo di Antichità*, containing Roman antiquities, chiefly from Velleia (p. 83). 1st Room: Vases (Peleus and Thetis, Bellerophon and the Chimera, *Theft of the tripod), in the centre a mosaic representing a gladiator. — 2nd R.: Bronzes: Apollo; Bacchus; head of a child; Hadrian in gilded bronze; *drunken Hercules, a marble statuette; the *Tabula Alimentaria* of Trajan, containing directions for the maintenance of poor children. — 3rd R.: Vases and crystal. — 4th R.: opposite the entrance, a good torso of a youth; Zeus; four draped female statues; torso in basalt; Livia (all these from Velleia); bust of Marie Louise by *Canova*. Finally a collection of coins, containing well-preserved gold coins and trinkets of the later Empire. A corridor to the l. of the 3rd room contains a few Egyptian antiquities. It also leads to the — 5th R.: containing a valuable collection of relics of the prehistoric flint and bronze periods. To the r. is the — 6th R.: architectural fragments from the excavations in the ancient theatre of Parma. A stair from the

1st room leads to an apartment containing Roman inscriptions, arranged in accordance with the places where they were found.

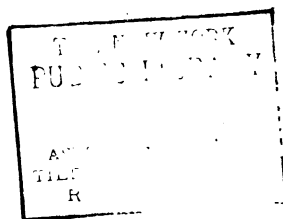
The ***Picture Gallery** is on the first floor. The 1st Room contains nothing worthy of note. — 2nd R.: (1.) the celebrated ***Madonna della Scala** (formerly in the church della Scala) by *Correggio*, unfortunately much damaged; pictures by Parmesan masters before *Correggio* (e. g. *Pierilario Mazzola*, Madonna with saints; *Araldi*, Annunciation), and others after *Correggio* (e. g. *Girolamo Mazzola*, Holy Family; *Francesco Mazzola*, surnamed *Parmeggianino*, Nuptials of the Virgin; copy of the *Madonna del Collo Lungo* in the Pitti Palace; others by *Anselmi*, *Rondani*, etc.). — The door opposite the entrance leads to two rooms containing works of the 14th and 15th cent.; beyond them is the — 5th R., which with the following room contains the best pictures in the collection: ***Christ in glory**, with the Madonna, SS. John, Paul, and Catharine, by *Giulio Romano*, after a sketch by Raphael, in the Louvre; *Murillo*, Job; ***Van Dyck**, Portrait; *Van der Helst*, Portrait; *Garofalo*, Madonna among clouds. — 6th R.: *Correggio*, ***Descent from the Cross**, and Martyrdom of Placidus and Flavia; *Fr. Francia* (?), Madonna; ***Cima da Conegliano**, two Madonnas; *Holbein*, Portrait of Erasmus; Head by *Leon. da Vinci*. — The adjoining corridor contains water-colour ***copies** of the works of *Correggio* and his pupils by the talented engraver *Toschi* (d. 1854). — 7th R.: ***Correggio**, Madonna di S. *Girolamo*. — 8th R.: *Toschi*, Drawings after *Correggio*; bust of *Toschi*. — 9th R.: ***Correggio**, Madonna della Scodella. — 10th R.: Portraits. — 11th R.: Landscapes. — 12th (circular) R.: Works by modern artists; two colossal statues of Hercules and Bacchus in basalt, found in the imperial palaces at Rome. — 13th R.: Over the entrance, on the r. and l., and also at the farther end of the room, ***copies** of *Correggio's* Coronation of Mary (in S. Giovanni, p. 241) by *Annibale* and *Agostino Caracci*; Twelve Apostles by *Spagnoletto*. To the r., farther on: *Fr. Francia*, Descent from the Cross, and Enthroned Madonna, 1515; *Lod. Caracci*, Entombment of Mary; *Titian*, Christ bearing the Cross; *Fr. Paolo da Pistoja*, Adoration of the Magi; ***Giov. Bellini**, Christ as a boy with the Scriptures; l. *Tintoretto*, Entombment; *Tiepolo*, Heresy conquered by Religion; *Annib. Caracci*, Descent from the Cross; *Giovanni da S. Giovanni*, A merry party. Statue of Marie Louise in a sitting posture, in marble, by *Canova*. The door to the l. at the upper end of the room leads to the studio of *Toschi* (see above), which contains admirable engravings from *Correggio*, Raphael, etc.

The door opposite the picture-gallery in the same storey leads to the ***Library** (Pl. 23), containing 80,000 vols. and 4000 MSS.; several of the latter are of Oriental origin, amongst them the Koran which the Emp. Leopold I. found in 1683 in the tent of the grand vizier Cara Mustapha after the raising of the siege of Vienna; the 'livre d'heures' (prayer-book) of Henry II.; a Dante written by Petrarch in 1370; the original fresco of *Correggio's* Coronation of Mary from S. Giovanni (p. 241); a room with frescoes from the 'Divine Comedy' by *Franc. Scaramuzza*, now the director of the academy, completed in 1857.

The dilapidated **Teatro Farnese**, also situated here (keys kept by the custodian of the picture-gallery, fee 30 c.), was erected in 1618—23 by Duke Ranuccio Farnese. The (formerly) ducal *Tipografia* (Pl. 28), founded by *Bodoni* in 1766, is celebrated for its admirable printing.

The custodians of the picture-gallery also keep the keys (fee 50 c.) of the

***Convento di S. Paolo** (Pl. 13), formerly a Benedictine nunnery, now a school, an insignificant building, but remarkable for the charming ***Frescoes** by *Correggio* in the *Camera di S. Paolo*, one of the apartments, which was thus decorated by order of the abbess Giovanna da Piacenza in 1519 (the best preserved works of the master): over the chimney-piece Diana, on the ceiling Cupids



Chiese

- | | |
|------------------------------------|-------|
| 1 <i>Duomo</i> | D.5 |
| 2 <i>Campanile o Ghirlandina</i> | D.5 |
| 3 <i>Agostino (ora S. Michele)</i> | B.C.3 |
| 4 <i>S. Bartolommeo</i> | D.6 |
| 5 <i>S. Domenico</i> | E.3 |
| 6 <i>S. Francesco</i> | C.6 |
| 7 <i>S. Giovanni decollato</i> | D.4 |

- | | |
|-----------------------|-----|
| 9 <i>S. Paolo</i> | D.6 |
| 10 <i>S. Pietro</i> | E.7 |
| 11 <i>S. Vincenzo</i> | E.5 |

Edifizj ed Istituti pubblici

- | | |
|--|---------|
| 12 <i>Accademia delle Belle Arti</i> | E.3 |
| 13 <i>Orto Botanico</i> | G.34 |
| 14 <i>Osservatorio Astronomico</i> | E.F.4 |
| 15 <i>Palazzo Reale</i> | E.34 |
| 16 <i>Comunale</i> | D.5 |
| 17 <i>Arcivescovile</i> | D.5 |
| 18 <i>Seminario Vescovile</i> | C.6 |
| 19 <i>Università</i> | E.5 |
| 20 <i>Scuola Mediche dell'Università</i> | C.3 |
| 21 <i>Teatro Comunale e Società
del Casino</i> | F.5 |
| 22 <i>Teatro Aliprandi</i> | F.4 |
| 23 <i>Archivio e Giudicature
di Mandamento</i> | D.4.5 |
| 24 <i>Banca Nazionale</i> | D.6 |
| 25 <i>Dogana</i> | E.5 |
| 26 <i>Museo Lapidario</i> | B.4 |
| 27 <i>Ospedale civico</i> | B.C.3.4 |
| 28 <i>milit.</i> | B.4 |
| 29 <i>Posta</i> | E.6 |

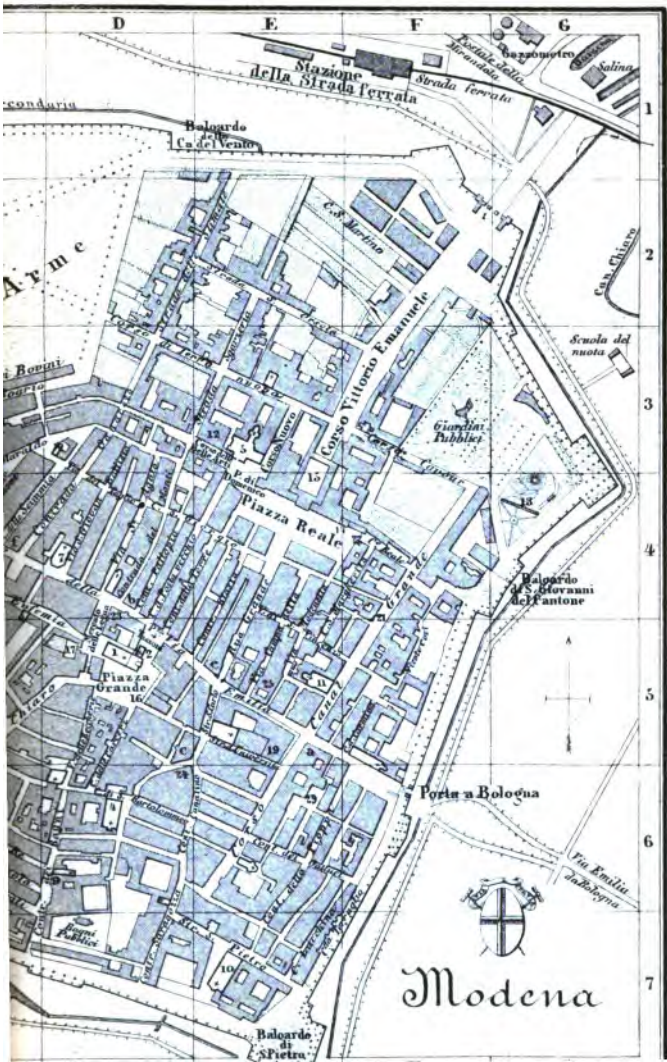
Alberghi

- | | |
|---------------------|-----|
| a. <i>Reale</i> | E.5 |
| b. <i>S. Marco</i> | D.4 |
| c. <i>Mondatori</i> | D.5 |
| d. <i>Leopardo</i> | C.4 |

Ristoratori

- | | |
|---------------------------|-----|
| e. <i>Stella d'Italia</i> | E.5 |
| f. <i>del Commercio</i> | C.4 |





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and emblems of the chase, on the frieze the Graces, Fortuna, Adonis, etc. The most favourable light is in sunny weather, 10—12 a. m. The adjacent room was adorned with paintings by *Al. Alardi* (d. 1528).

Quitting the museum and crossing the small river *Parma* by the *Ponte Verde*, we soon reach the (formerly) *Ducal Garden*, at the N. end of which is the *Palazzo del Giardino* (Pl. 19), erected by Ottavio Farnese, and adorned with numerous frescoes. One of the apartments contains the Rape of Europa, the Triumph of Venus, the Marriage of Peleus and Thetis, etc., by *Agostino Caracci*.

The garden adjoins the *Stradone*, a promenade encircling the town, and laid out on the site of the former fortifications.

From Parma to Mantua diligence daily at 5 a. m. (7 fr.), see p. 180.

42. Modena.

Hotels. ALBERGO REALE (Pl. a), R. 2, L. $\frac{1}{2}$, D. 3—4, A. $\frac{3}{4}$ fr.; *ALBERGO S. MARCO (Pl. b), commercial, good cuisine; MONDATORA (Pl. c); LEOPARDO (Pl. d). — *Caffè Nazionale*, Corso della Via Emilia, opposite the Dogana (Pl. 25). *Birraria* on the W. ramps, between the Porta S. Agostino and Baloardo di S. Francesco. — Cab with one horse 70, with two 90 c. per drive, at night 1 fr. or 1 fr. 20 c.; per hour 1 fr. 10 or 1 fr. 70 c., at night 1 fr. 40 c. or 2 fr.; each additional half-hour 50 or 80 c. — *Military Music* on Sunday forenoons in summer in the Giardini Pubblici, and once weekly in the evening in the Baloardo di S. Pietro. — *Arena Goldoni*, an open-air theatre near the Porta Bologna (1 or $\frac{1}{2}$ fr.). — *Zanichelli*, bookseller, Corso di Via Emilia.

Modena, a town with 55,000 inhab., situated in a fertile plain between the *Secchia* and the *Panaro*, formerly the capital of the duchy of that name, and now that of the province of Emilia, possesses broad streets, spacious arcades, an university, and an academy of art. It was the ancient *Mutina*, in the dominions of the Gallic Boii; it became a Roman colony B. C. 183, and being situated on the high road from Rome to Mediolanum (Milan), was a place of some importance.

After the murder of Cæsar, Brutus was besieged here by Antony for four months, Dec. 44 to April 43 B. C. (*Bellum Mutinense*); but the latter was defeated by Octavian with the consuls Pansa and Hirtius, and compelled to raise the siege. — In the middle ages Modena belonged to the estates of the Countess Matilda, but eventually obtained its independence and became the scene of violent conflicts between the Guelphs and Ghibellines. In 1288 *Obizzo d'Este* gained possession of the supreme power, which his descendants continued to enjoy. In 1452 *Borso* was created *Duke of Modena* by Emp. Frederick III., and in 1470 obtained the title of Duke of Ferrara from Pope Paul II. The House of Este now soon attained the zenith of its glory. *Hercules I.* (1471—1506) and his son Cardinal *Hippolytus d'Este* (1479—1520) were the patrons of Ariosto, and *Alphonso II.* (1558—97), the patron of Tasso (comp. p. 192). On the death of Alphonso II., without issue, the states of Modena and Reggio (but not that of Ferrara) fell to his kinsman *Cesare d'Este* (1598), husband of Virginia de' Medici, daughter of Grand-duke Cosmo I. of Florence. *Hercules III.* (d. 1803), who by the Peace of Luneville lost Modena in 1801, was the last of the family of Este. Through his daughter Beatrice, who married Archduke Ferdinand, the duchy came into the possession of

the younger branch of the House of Austria in 1814. The insurrections of 1848 and 1851 were quelled with cruel severity. Francis V., the last duke, quitted his dominions in 1859 and went over to the Austrians.

The ***Cathedral** (Pl. 1), begun in the Romanesque style in 1099 by *Lanfranco*, consecrated in 1184, has a superstructure of later date. The façade is relieved by a large rose window and a simple colonnade (three arches resting on columns in the wall and enclosed by a larger arch), which is continued round the whole building. The portals are adorned with the often recurring marble lions. The rude sculptures of the façade, representing the history of the first men and the death of King Arthur, are by *Nicolaus* and *Guilelmus* (about 1100); on the S. side, to the r. near the choir, is the history of St. Geminianus, a relief by *Agostino da Firenze*, 1442 (perhaps Agostino di Duccio).

The INTERIOR is low and heavy, but of handsome proportions. The nave and aisles are supported by alternate pillars and columns, over which runs a triforium, and the vaulting is pointed. In the 2nd chapel on the l., a late Gothic ***altar** of terracotta; 3rd chapel l., a Coronation of Mary with saints on a gold ground, by *Serafinus de Serafinis*, the oldest extant picture of the school of Modena (1385); 4th chapel l., Madonna in clouds, St. Jerome, St. Sebastian, and John the Baptist, by *Dosso Dossi*. By the opposite pillar is the pulpit by *Tommaso di Campione*, 1322; very ancient font, to the r. of the approach to the choir, adapted for the purpose from the capital of a column. Choir-stalls by *Cristoforo Lendenari*, 1465; in the choir, on the r., sculptures of the beginning of the 12th cent. by *Nicolaus* and *Guilelmus*, representing the Passion. By the l. entrance to the choir, and on the l. side of the choir, are several monuments of the Rangoni family, the best being that (designed by *Giulio Romano*) of Claudio, Count of Castelvetro (d. 1537), husband of Lucrezia, daughter of the celebrated scholar Pico of Mirandola (p. 181); and that of Hercules III. of Este (d. 1803). The lofty crypt, with four lions at the entrance, and supported by thirty slender columns, most of them with Romanesque capitals, the fluted ones in front of the high-altar being antique, contains the tomb of St. Geminianus; over the altar on the r. a Madonna and four saints by *Mazzoni*.

The ***Campanile**, or *La Ghirlandina* (Pl. 2), erected in 1224—1319, 335 ft. in height, is one of the finest in N. Italy. It leans slightly towards the back of the cathedral, which is itself somewhat out of the perpendicular.

In the campanile is preserved an old *Secchia*, or pitcher, which the Modenese (*Geminiani*) captured from the Bolognese (*Petronii*) at the battle of Rapolino, 15th Nov., 1325. *Alessandro Tassoni* of Modena (1565—1635) has humorously described this incident in his comic epic poem '*La Secchia Rapita*' (1616). A monument was erected to him in 1860 in the principal street, behind the cathedral.

S. Pietro (Pl. 10), at the S. end of the town, is a spacious church with double aisles, a good façade of brick, and groined vaulting, partly in the pointed, and partly in the circular style. 2nd Altar on the r., Pietà by *Herri de Bles*; 3rd altar r., Assumption by *Dosso Dossi*; in the chapel to the r. of the choir, ***Mourning** for the dead Christ, in terracotta, by *Antonio Begarelli* of Modena (d. 1555). Six statues in the nave by the same master. The Madonna and Child in clouds, with four saints below, a group in the S. transept, was begun by Begarelli and completed by his

nephew Lodovico. 2nd Altar on the l., Madonna in clouds with two saints by *Giambattista Dossi*.

S. Francesco (Pl. 6) contains a *Descent from the Cross (in the chapel to the l. of the choir) by *Begarelli*, an imposing composition in terracotta, with thirteen life-size figures.

S. Agostino, now *S. Michèle* (Pl. 3), is uninteresting. The old choir of S. Agostino only is now used as a church. The body of the church (keys at the *Ragioneria* of the *Ospedale Civico* opposite) contains the tombs of the celebrated savants *Carolus Sigonius* (1524—85) and *Lod. Ant. Muratori* (1672—1750) of Modena, the latter chiefly eminent as an historian of Italy (monument to him, see below), and a *Pietà* by *Begarelli*.

The **Museo Lapidario**, in the court to the l. of S. Agostino, contains Roman inscriptions and sarcophagi, and in the passage to the l. two mediæval monuments of 1312 and 1309 respectively.

The *Piazza Muratori* in the main street is adorned with a marble statue to the celebrated historian of that name (see above).

The ***Palazzo Ducale** (Pl. 15), at the end of the *Corso Vittorio Emanuele*, a magnificent edifice with a handsome court, begun under Francis I. in 1634 by the Roman *Bartolommeo Avanzini*, contains a *Picture Gallery* (open daily 9—3; entrance at the back of the palace, second floor; catalogue 3 fr.).

2nd Room: 24. *Simone Avanzi*, Madonna and angels (1370); without number, *Barnaba da Modena*, Madonna (14th cent.); 33. *Gherardo da Haarlem* (or rather by an early master of the school of Bologna), Crucifixion; *36. *Bianchi Ferrari* (Correggio's teacher), Annunciation; 43. *Filippo Lippi* (?), Madonna; 48. Crucifixion, attributed to *Andrea Mantegna*; 51. *Bernardino Losco*, Madonna and two saints (1515); 58. *Marco Meloni*, Madonna and two saints (1504). — 3rd R.: *60. *Correggio*, Ganymede carried off by the eagle (ceiling-painting); 66. *Correggio*, Angels. Then a number of frescoes, comprising nine scenes from the *Æneid* (transferred to canvas), by *Niccolò dell' Abbate* of Modena (1512—71); by the same master, the octagonal piece No. 107, with singers and musicians. — 4th R.: 108—112. Ceiling-paintings by *Tintoretto* from Ovid's *Metamorphoses*; 115—118, by the same master; 117. *Titian*, Portrait of a lady; 129. Madonna and saints after *Palma Vecchio*; 140. *Palma Giovine*, Allegory; 141. *Bonifazio*, Adoration of the Magi; 143. *Cima da Conegliano*, Descent from the Cross. — 5th R.: *149. *Guido Reni*, Christ on the Cross; 168. *Guercino*, Martyrdom of St. Peter; in the centre the statue of a wounded warrior by *Obbigi*. This room and the 8th contain a number of drawings. — 6th R.: 189, 190. *Garofalo*, Madonna and saints; 176. *Dosso Dossi*, Adoration of the Child; 178, 191, 193, by the same master. In the centre a marble statue of *Psyche* by *Capelli*. — 7th R.: 201. *Lodovico Caracci*, Flora; 204. *Annibale Caracci*, Venus. — 8th R.: unimportant, and most of the names questionable (among the drawings are the *Judgment of Paris and the Flight of Helen). — 9th R.: 297. Madonna, after *Andrea del Sarto*. To the left is the — 10th R. (*Sala Grande*): Statue of Francis I. by *Bernini*; two landscapes, without numbers, by *Salvator Rosa*; 325, 346. *Tintoretto*, Mythological pictures; 355. *Guercino*, Nuptials of St. Catharine; 348. *Lionello Spada*, Gipsy woman. — 11th R.: 404. *Gasparo Pagano*, Nuptials of St. Catharine. — 12th R.: *Nugari*, Copy of Correggio's *La Notte*; pictures by *Malatesta*, the director of the gallery. — Room to the r. (generally closed): *423. *Giorgione* (more probably *Palma Vecchio*), Portrait of a lady; *488. *Raphael* (more probably by another pupil of Perugino), Madonna and Child; 490. *Murillo*, Portrait of a Benedictine; 458. *Memling*, St. Christor

an old copy of the original at Munich; *Bern. Luini*, Infant John; *Giulio Romano*, Study of a head. — Another room contains mediæval curiosities and other objects, among them a fine cabinet attributed to *Benvenuto Cellini*.

On the first floor of the palace is the **Library** (*Biblioteca Estense*), with 90,000 vols. and 3000 MSS. (closed 1st Aug. to 1st Oct.), transferred by Duke Cesare d'Este from Ferrara to Modena in 1598, when Pope Clement VIII. claimed the Duchy of Ferrara as a vacant fief. The eminent scholars *Zaccaria*, *Tiraboschi*, *Muratori* (p. 245) and the archæologist *Cavedoni* (d. 1865) were once librarians here. Some of the MSS. are very valuable, e. g. a collection of Provençal poems by *Ferrari* (1254), Dante with miniatures of the 14th cent. The same building also contains the *Cabinet of Coins* and the *Archives*.

The well-kept *Gardens* of the palace, now the *Giardino Pubblico* (closed in rainy weather only), as well as the ramparts of the town, afford pleasant walks.

From *Modena to Verona by Mantua* see R. 34.

Vignola, 12½ M. S.E. of Modena, on the *Panaro*, is situated on an eminence and commands the landscape far and wide. The celebrated *Muratori* and the architect *Giacomo Barozzi da Vignola* were born here.

Duke Francis III. of Modena constructed (about 1770) a bold and interesting, but now neglected road hence to *Pistoja* (diligence three times weekly), a distance of 46 M., leading by *Formigine*, *Serra*, *Paullo*, *Pieve a Pelago*, and *Fiumalbo*, at the base of the lofty *Monte Cimone*, where charming views of the Apennines are obtained. — To the W. of this road, about 10½ M. S.W. of Modena, is situated *Sassuolo*, a small town on the *Secchia*, with a ducal *Villa* and beautiful park. The *Zibio*, a neighbouring volcanic mountain, is remarkable for its naphtha springs.

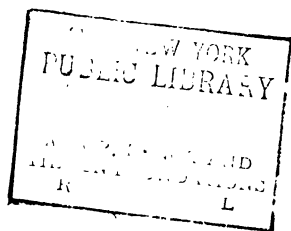
43. Bologna.

Hotels. **HÔTEL BRUN* (*Pension Suisse*, Pl. a), in the Palazzo Malvasia (good survey of the town from the loggia), R. 3, D. 4—5, L. ¾, A. 1, omnibus 1 fr.; *S. MARCO* (Pl. b), same charges; *ALBERGO BOLOGNA* (formerly *Tre Mori*); **PELLEGRINO* (Pl. c), R. 2½, L. and A. 1 fr. (all these hotels are in the *Strada Ugobassi*); *HÔTEL D'ITALIE*, Portico delle Gabelle Vecchie, well spoken of; *ALBERGO DE' TRE RE*, Mercato di Mezzo; *COMMERCIO*, Via di Petra Fiita. — *PACE*, *AQUILA*, in the Calca Vinazzi, a side street of the *Strada Ugobassi*; *EUROPA*, Str. Ugobassi; *BELLA VENEZIA*, Mercato di Mezzo; *CANNON D'ORO*, corner of Via Porta Nova and Via Gomburzi, R. 1¼—2 fr.

Restaurants. **Ristorante Felsineo*, Mercato di Mezzo, near the Piazza Vitt. Emanuele, on the 1st floor, D. 2—4 fr.; **Caffè del Corso*, Strada S. Stefano; also at most of the hotels. (The '*Moriadella*', or Bologna sausage, and the '*Cervellato*', which is eaten in winter, are much esteemed by the natives.)

Cafés. The most frequented are in the arcades near the Palazzo Pubblico, and in the streets to the S. of S. Petronio, most of them sombre and uninviting. *Mayani* (confectioner); **delle Scienze*, Via Miola; *del Commercio*, opposite Hôtel Brun; **del Corso* (see above); *Caffè Cacciatori*, by the leaning tower; *Caffè de' Servi*, Via Maggiore. — *Beer*: **Birraria della Ditta Neviani* in the side arcade of the Piazza, E. of S. Petronio; **Birraria Milano*, Via Miola, adjacent to the Caffè delle Scienze; *Nuovo Caffè del Pavaglione* in the Piazza, W. of S. Petronio; *Mayr's Fabbria di Birra*, Via Pratello; *Brewery* at the S.W. side of the Piazza d'Armi, etc.

Railway Station outside the *Porta Galliera*, N.W. of the *Montagnola* (p. 257). Railway to Ancona see R. 44; to Ferrara (and Ponte Lagoscuro),



A B C D E

Chiese.

1. S. Petronio
2. S. Pietro (Metropolitana)
3. S. Bartolommeo di Porta
ravecennana
4. S. Bartolommeo di Reno
5. S. Benedetto
6. S. Cecilia
7. S. Clemente
8. Corpus Domini e la Santa
(Caterina)
9. S. Cristina
10. S. Domenico
11. S. Donato
12. S. Francesco
13. S. Giacomo maggiore
14. S. Giorgio
15. S. Giovanni in monte
16. S. S. Giuseppe ed Ignazio
17. S. Gregorio
18. S. Isia
19. S. Lucia
20. Madonna di Galliera
21. S. Maria della Carità
22. Maddalena
23. maggiore
24. della Pietà
(mendicanti)
25. della Vita
26. S. Martino maggiore
27. Mascarella o S. Maria della
Purificazione
28. S. Mattia
29. S. Niccolò di S. Felice
30. Orfani mendicanti di S. Marta
31. S. Paolo
32. S. Procolo
33. S. Rocco
34. S. Salvatore
35. di Servi (S. Maria de' S.)
36. S. Stefano
37. S. Trinità
38. S. S. Vitale ed Agricola

- E4.3
- EG3.4
- G4
- D3
- G3.2
- H4
- E6
- E6
- IK6
- G6
- G4
- DE4
- H4
- E3
- H56
- H7
- E3
- D4
- GH6
- F3
- C3
- F3
- L3
- F3
- H4
- G4
- G3
- H2
- D4
- D3
- I7
- EF5
- F6
- C4
- E4
- I5
- H5
- I7
- H4

Alberghi.

- a. Albergo grande Svizzero Brun/El.
- b. S. Marco
- c. del Pellegrino

- E4
- F4
- F4

Edifici ed Istituti pubblici.

39. Accademia delle belle arti
40. Collegio di Spagna
41. Liceo Filarmico
42. Palazzo Arcivescovile
43. della Mercanzia
o Loggia de' Mercanti
44. del Podestà
45. Pubblico o del Governo
46. Arcivescovile
antico
47. Università
48. Orto Agrario
49. Botanico

- I3
- E5
- H4
- EG3.4
- G4.5
- F4
- F4
- F3
- L3
- L2
- L2

Palazzi.

50. Pal. Alberghi
51. Adrovandi
52. Baccocchi
53. Bentivoglio
54. Bericacqua Vincenzi
55. Buigi (ora Pallamini)
56. Bianchi
57. Fava
58. Grassi
59. Guidotti
60. Hercolani
61. Malcevi-Bonfioli
62. Campeggi
63. Marescalchi
64. Popoli
65. Piella
66. Rannazi
67. Tognari
68. Viola

- D6
- F3
- F6
- H3
- EF56
- H16
- I7
- F3
- G3
- G5
- I5
- H4
- H3.4
- EF4
- G5
- G3
- H6
- F2
- I2

Teatri.

69. Pal. Zambecari di S. Paolo
70. Zampieri
71. Casa Rossini
72. Comunale (o del Comune)
73. Contavalli
74. del Corso
75. Diurno, detto Arena del
Sole
76. Giuoco di Pallone
77. Casino
78. Torre Asinelli
79. Garisenda
80. Ufficio della Posta e
delle Diligenze

- F5
- H4
- H4
- H3
- G3
- H5
- EG2
- GH2
- H5
- G4
- G4
- DE4

A B C D E

alla Stazione della Strada ferrata.

Bologna.

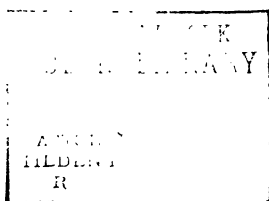
Porta
S. Donato

Porta
S. Vitale

Porta
Maggiore

Porta Castiglione

Porta S. Stefano



see R. 37; to Ravenna (by Castel Bolognese), see R. 46; to Florence (by Pistoja), see R. 47; to Piacenza, see R. 40.

Post Office (Pl. 80), in the street S.W. of Hôtel Brun, adjoining the church of S. Francesco. — **Telegraph Office** in the Palazzo Comunale, first floor.

Cabs. Per hour $1\frac{1}{2}$, each additional $\frac{1}{2}$ hr. $\frac{3}{4}$ fr.; per drive $\frac{3}{4}$ fr.; to or from the station, with or without luggage, 1 fr. To S. Michele, for the first hour $2\frac{1}{2}$, each additional $\frac{1}{2}$ hr. $\frac{3}{4}$ fr. After 10 p. m., in winter after 9 p. m., 50 c. more in each case.

Baths. *Bagni di S. Lucia*, Strada Castiglione; *alla Carità*, Strada Ugobassi; *delle Moline*, Via delle Moline, near the Montagnola. *Vapour-baths*, corner of Via Repubblicana and Vicolo della Maddalena.

Theatres. *Teatro del Comune* (Pl. 72), the largest, erected by Bibiena in 1756 on the site of the Palazzo Bentivoglio. *Contavalli* (Pl. 73), established in 1814 in the former church of the Carmelites; *del Corso* (Pl. 74); *Teatro Brunetti*, in a side-street of the Strada Castiglione; *Arena del Sole*, Via de' Malcontenti, near the Montagnola, open-air theatre. *Marionette Theatre* in the evening in the Piazza Vittorio Emanuele.

Shops. The best are in the arcades near the Palazzo Pubblico. *Ebhardt*, Via Mercato di Mezzo, and *Zanichelli*, under the arcades, to the E. of S. Petronio, booksellers. *Dalpini*, glover, Mercato di Mezzo, near the leaning towers. *Serra*, Palazzo Tanari, Via Galliera (Pl. 67), dealer in old books, curiosities, and pictures.

The situation of Bologna is considered healthy, although the summer is often very hot and the winter keen. The character of the natives is generally described as impetuous and restless, but art and science have attained a high degree of development here. The town is sometimes termed '*Bologna la grassa*', owing to its reputation for wealth and good-living. The neighbourhood produces tolerable wines and excellent fruit. The grapes are delicious; the yellow *Uva Paradisa* is a kind which may be kept a considerable time. The once favourite lap-dogs of Bologna are now almost extinct. Soap, macaroni, and liqueurs ('*bebita*') are among the most esteemed commodities of the place. — The favourite *Gioco di Pallone*, or ball-game, always attracts spectators; a large space (Pl. 76) in the Promenade Montagnola (p. 257) is fitted up for the purpose, and should be visited (bills are posted up to announce the names of the parties to the matches about to be played).

PRINCIPAL ATTRACTIONS: Piazza Vitt. Emanuele with the Pal. Pubblico and del Podestà, *S. Petronio, *S. Domenico, *S. Stefano, S. Giacomo Maggiore, S. Cecilia, *Accademia delle Belle Arti, the Leaning Towers, Loggia de' Mercanti, *Campo Santo, and, if possible, the *Madonna di S. Luca for the sake of the view. If time remains, the Archiginnasio, the University, the Palaces Bacciocchi, Bevilacqua Fava, etc. may be visited.

Bologna, with 109,000 inhab., one of the most ancient and important towns in Italy, the capital of the *Romagna*, or *Æmilia* as it was anciently termed, is situated in a fertile plain at the base of the Apennines, between the *Reno*, the *Aposa*, and the *Savona*. It possesses 130 churches, 20 monasteries, and a venerable and celebrated university, whence the inscription on old coins '*Bononia docet*'.

The town was founded by the Etruscans and named *Felsina*, but was afterwards conquered by the Gallic Boii, and by them termed *Bononia*. In the Punic War it espoused the cause of Hannibal, after which, B. C. 190, it was converted into a Roman colony, at the same time as Cremona and Placentia, by the consul C. Lælius, and as such was a place of a great importance. Under the Empire it was even occasionally the residence of the monarchs themselves. It subsequently belonged to the Greek Exarchate, then to the Lombards and Franks. Charlemagne constituted Bologna a free town (whence its motto '*Libertas*'), and its commerce and prosperity rapidly increased. In 1119 the UNIVERSITY, one

of the oldest in the world, was founded, and as a *School of Jurisprudence*, where Irnerius and other celebrated jurists taught, soon attained an European reputation, and was visited by many thousand students annually. In 1262 the number is said to have attained to nearly 10,000; at the present day there are 400 only. Irnerius introduced the study of the Roman Law, while his successors the *Glossators* devoted their energies to its interpretation. The study of medicine and philosophy was introduced at a later period, and a theological faculty established by Pope Innocent VI. The anatomy of the human frame was first taught here in the 14th cent., and galvanism was discovered here by *Jos. Galvani* in 1789. It is a remarkable fact that the university of Bologna has numbered members of the fair sex among its professors. Thus in the 14th cent. *Novella d'Andrea*, a lady of great personal attractions, who is said to have been concealed by a curtain during her lectures; at a subsequent period *Laura Bassi* (mathematics and physical science), *Mme. Manzolina* (anatomy), and more recently (1794—1817) *Clotilda Tambroni* (Greek).

Bologna acted a very prominent part in the contests of the Guelphs and Ghibellines, espoused the cause of the former, and allied itself with the Pope against Emp. Frederick II. In a sanguinary encounter at Fossalta, in May, 1249, King *Enzio*, son of the Emperor, was captured by the Bolognese, and kept in confinement by them for the rest of his life (22 years). He was the founder of the family of the Bentivogli, afterwards so powerful, who after protracted feuds entered into an alliance with the papal throne. During several centuries the town was the scene of the party-struggles of the Bentivogli, Visconti, and other families, until in 1512 Pope Julius II. incorporated it with the States of the Church.

In 1515 the interview of Pope Leo X. with Francis I. of France took place at Bologna, and in 1529, 1530, and 1532 those of Clement VII. with Emp. Charles V. Here, too, the Council of Trent held a meeting in 1547. In 1796 Bologna was annexed to the 'Cisalpine Republic' by Napoleon, in 1815 it again became subject to the States of the Church; in 1831 and 1849 revolutions broke out, and in 1859 the town finally united itself to the kingdom of Italy.

In the *History of Art* Bologna occupies a meritorious, but not independent position, having generally been an adherent of other schools, particularly in the provinces of sculpture and architecture. *Francesco Francia* (1518) was the first painter of note here; then pupils of *Raphael*, such as *Bagnacavallo* and *Innocenzo da Imola*, and the followers of *Leonardo da Vinci* and *Correggio*. During the latter half of the 16th cent. the *School of the Caracci*, of which eclecticism is the principal characteristic, was established at Bologna. Its founders were *Lodovico Caracci* and his cousins and pupils *Agostino* and *Annibale*. Their most illustrious pupils were *Guido Reni*, *Albano*, *Domenichino* (or *Domenico Zampieri*), *Tiarini*, and *Barbieri*. *Guercino* is also considered to belong to this school.

The narrow streets and lofty arcades, the numerous old palaces, and the venerable churches surmounted by quaint-looking towers, all bear testimony to the peculiar character of the place. The dialect spoken by the lower classes is almost unintelligible to strangers.

The ***Piazza Vittorio Emanuele** (Pl. F, 4) (formerly *Piazza Maggiore*, or *del Gigante*), in the centre of the town, the mediæval 'forum' of Bologna, is one of the most interesting in Italy. It is adorned with a **Fountain** by *Laureti*; the bronze statue of Neptune, executed by *Giov. da Bologna* (born 1524 at Douay in Flanders) in 1564, is said to weigh 10 tons, and to have cost 70,000 ducats. The smaller part of the Piazza on the N. side is sometimes termed *Piazza di Nettuno*.

In this Piazza is situated the **Palazzo Pubblico**, or *del Governo* (Pl. 45), formerly *Pal. Apostolico*, begun in 1290, adorned with a Madonna on the façade by *Niccolò dell' Arca*, and a bronze statue

of Pope Gregory XIII. (*Buoncompagni of Bologna*) by *Menganti*, transformed in 1796 into a statue of St. Petronius. The grand staircase in the interior was designed by *Bramante*; the chapel with the 'Madonna del terremoto' is of 1505. The galleries and halls are decorated with frescoes; a colossal sitting statue of Hercules (in plaster) in the hall of that name, by *Alfonso Lombardi*; in the Sala Farnese a statue of Paul III., etc.

Opposite the latter is the **Palazzo del Podestà** (Pl. 44), of 1201, with façade of 1485, where the young and poetically gifted King Enzo (p. 248) was kept a prisoner by the Bolognese, but was solaced by his attachment to the beautiful Lucia Vendagoli, from whom the Bentivoglio family (p. 248) is descended. The great hall is termed after him *Sala del Rè Enzo*. The conclave for the election of Pope John XXIII. was held here in 1410. The palace contains the *Civic Archives*, with a number of ancient documents.

The adjoining **Portico de' Banchi**, erected by *Vignola* is chiefly used for shops. Opposite to it is

***S. Petronio** (Pl. 1), the largest church in the town, begun in emulation of the cathedral of Florence in the Tuscan-Gothic style in 1390 from a design by *Antonio Vincenzi*, but never completed. The projected length was upwards of 200 yds., and an imposing transept and an octagonal dome rising above the centre between four towers were to be erected. The works were abandoned in 1659, when the nave and aisles as far as the transept only were completed, being now terminated by an apse of the breadth of the nave. Length 128 yds., breadth with the chapels 52 yds. The nave is of vast dimensions, and the aisles are flanked with chapels. The church is supported by twelve pillars, and beneath the pointed vaulting are small round-arch windows. The sculptures of the plain façade, representing saints, date from 1394; those of the principal entrance are by *Jacopo della Quercia*, 1429; side-doors by *Niccolò Tribolo*, 1525.

Over the principal entrance of the church during three years once stood a bronze statue by *Michael Angelo*, of Pope Julius II. with the keys and a sword in his left hand, but it was destroyed by the populace in 1511 and sold as old metal to the Duke of Ferrara, who employed it in casting a piece of ordnance ('Giuliano').

The INTERIOR is adorned with numerous sculptures and pictures. Most of the chapels are enclosed by handsome marble screens, dating from the 14th, 15th, and 16th centuries. 1st Chapel on the r.: altar-piece (God the Father with angels) by *Giacomo Francia*; 2nd Chapel (r.) curious old frescoes of the year 1417. 4th Chapel: Old stained glass by *Jacob of Ulm*. 8th Chapel: good inlaid stalls by *Fra Raffaele da Brescia*. 9th Chapel (di S. Antonio): Statue of the saint, an early work of *Sansovino*, and the eight Miracles wrought by him, in grisaille, by *Girolamo da Treviso*; fine stained glass from designs by *Pellegrino Tibaldi*. 11th Chapel: Assumption of Mary, a high-relief, the lower part by *Niccolò Tribolo*; opposite to it is the Holy Sepulchre, by *Vincenzo Onofri*. The sacristy contains pictures of no great value. Under the canopy of the CHOIR, Charles V. was crowned emperor by Pope Clement VII. on 24th Feb., 1530, this being the last occasion on which an emperor was crowned in Italy. The REVERENDA FABBRICA (workshop), at the end of the N. aisle, con-

tains forty sketches of the unfinished façade, of the 15th—17th cent., by *Palladio*, *Giulio Romano*, *Vignola*, etc., an interesting collection; also a model of the church in wood (the best time for inspecting it is about noon). N. Aisle: The *Cappella Bacciocchi* (5th from the altar) contains the monument of princess *Elisa Bacciocchi* (d. 1820), grand-duchess of Tuscany and sister of Napoleon, and of her husband *Felix*; opposite to it, that of two of her children, groups in marble by the two *Franzoni*. Over the altar a *Madonna* by *Lorenza Costa*, by whom the stained glass windows were also designed. 7th Chapel: *Annunciation* in two pictures, and the *Twelve Apostles*, also by *Costa* (windows probably by him). 8th Chapel, the oldest in the church, consecrated in 1392, contains ancient frescoes: *Adoration of the Magi*, with *Paradise* and *Hell* beneath, recalling *Dante's* poem; altar with sculptures in marble, and stained glass by *Jacob of Ulm* (?), also worthy of note. Between this and the 3rd chapel are two clocks manufactured by *Fornasini* in 1756, one of which gives the solar, the other the mean time. On the pavement of the l. aisle is the meridian-line drawn by the celebrated astronomer *Gian. Domenico Cassini* in 1653.

To the S. E. of S. *Petronio* is situated the **Archiginnasio Antico** (Pl. 4, entrance under the *Portici del Pavaglione*), erected as a university in 1562, and since the transference of the latter to the *Palazzo Cellesi* (p. 255) employed as a *Biblioteca Comunale* (open daily 10—4, except *Sund.*; several valuable MSS.). The *Loggie* of the court and of the first floor, by *Terribilia*, contain numerous monuments, adorned with armorial bearings, to the memory of professors of the university (*Muratori*, *Peggi*, *Malpighi*, *Mariani*, etc.), and the arms of the students arranged according to their provinces. On the first floor is the *Museum of Antiquities* (open daily 10—4), connected with the library (*Museo Civico*).

I. Room. Egyptian antiquities. — *II. Room.* Vases found in Lower Italy, most of them with the usual representations of offerings for the dead; 11. *Battle of Codrus* with the serpent; 231. Athenian prize-vase with inscription (one of those in which the victors in the athletic sports at Athens received a certain measure of the holy oil). Black vases found at *Chiusi* (*Clusium*). Sculptures by the window-wall: 2061. *Head of an athlete, possibly by *Polycletes*; 2065. *Athene*; 2075. Relief of *Zeus*, *Hera*, and *Hebe*. In the glass-cabinet interesting vases from *Ægina*; 1585. Fighting cocks, with the name of the sculptor *Nikosthenes*; 1589. *Athene*, *Dionysus*, *Hercules*; 1584. Genre scene, a cock staked as a wager; 1598. Cloaked figures playing at *Morra*. Below, without number, **Orcates*, *Pylades*, and *Electra*. By the wall (l.) vases from Athens; 1377. *Ædipus* and the *Sphinx* (blackened by the burning of the corpse); on the glass cabinet bronzes of the best style; 535. The nine *Muses*. — *III. Room.* Vases. *108. *Battle scene*; *84. *Battle scene*; 104. *Poseidon* and *Amphitrite*. — *IV. Room.* Relics from the excavations at the *Certosa*. — The anatomical lecture-room with statues of the most celebrated professors is also interesting. The roof over the chair is borne by two anatomical figures in wood. It was here that *Galvani* discovered the principle of galvanism, which has been named after him. The chapel on the ground-floor, which the porter offers to show, is not worth visiting.

We now proceed to the S. across the new *Piazza Cavour* to the *Piazza S. Domenico*, in which is situated the church of

**S. Domenico*, formerly *S. Bartolommeo* (Pl. 10), but rededicated to *St. Dominic*, who was born in Castile in 1170, and died here in 1221. The church is in the circular style, dating from the 12th cent., but was completely remodelled in the 18th.

INTERIOR. 3rd 'Chapel' on the r., on the lower part of the altar a Madonna by *Scarsellino da Ferrara*, under glass; 5th Chapel on the r., early Italian Madonna. S. Transept: Chapel of S. Domenico, containing the tomb of the saint, a *sarcophagus ('arca') of white marble dating from 1267, the sarcophagus itself completed, with reliefs from the life of the saint, by pupils of *Niccolò Pisano*; *reliefs in front by *Guglielmo* (some of them perhaps from designs by the master himself), the statues by *Niccolò dell' Arca* (d. 1494), who received his surname from this work, and by *Cortellini*, reliefs on the base by *Alfonso Lombardi* (d. 1537). The kneeling *angel on the l. and St. Petronius immediately over the sarcophagus with the church in his hand are by *Michael Angelo*. Additions were made to the work in 1469 and 1532. In the half-dome over the arca, a *transfiguration of the saint, by *Guido Reni*. In the Choir, magnificent inlaid *stalls by *Fra Damiano da Bergamo*, 1528—51, among the finest of the kind in Italy. Between the 1st and 2nd chapels on the l. of the choir is the monument of 'Hencius Rex', or king Enzo (p. 249), frequently restored; in the 2nd chapel (r.) that of Taddeo Pepoli by *Jacopo Lanfrani*, 1357; opposite to it a portrait of St. Thomas Aquinas (d. 1274) (much retouched). N. Transept: The *Cappella del Rosario* contains the tombs of *Guido Reni* (d. 1642) (to the l. a memorial stone, his grave under a slab in the centre) and of the talented paintress *Elisabetta Sirani* (died of poison at the age of 25, in 1655). The frame round the altar-piece consists of small paintings by *Guido Reni*, the *Caracci*, *Elisabetta Sirani*, and others. In the vestibule of the side-entrance (to the r. in going out) is the monument of the jurist Alessandro Tartagni, by *Francesco di Simone* (1477). Opposite is the monument of the Volta family, with St. Proculus by *Prospero Clementi* (about 1580).

In the Piazza S. Domenico, beside two columns with statues of the saint and the Madonna, are two *Monuments* of the 13th cent., the more important of which, standing alone, on nine columns, was erected in 1207 in honour of *Rolandino Passeggieri*, who distinguished himself in the contests between the town and the Emp. Fred. Barbarossa (restored in 1868).

In the vicinity, in the first piazza to the S., is the *Pal. Bacciocchi*, formerly *Ranuzzi* (Pl. 52), with a façade by *Andrea Palladio* and a colonnade by *Bibbiena*. This was the residence of Napoleon's sister Elisa Bacciocchi, from whose time date a number of portraits and statuettes of the Bonaparte family.

To the W. in the Strada S. Mamolo is the *Pal. Bevilacqua Vincenzi* (Pl. 54), ascribed to *Bramantino*, with a superb court, the finest of its style (perhaps by *Gasparo Nadi*, about 1483). In 1547 the Council of Trent sat here for a short time. The Via Urbana then leads to the

Collegio di Spagna (Pl. 40), at the corner of the Strada Saragozza, founded in 1364 by Cardinal Albornoz, and containing frescoes (damaged) by the *Caracci* and *Bagnacavallo* (those above). The Coronation of Emp. Charles V. at S. Petronio (p. 249) by the latter is very interesting on account of the portraits of the principal characters, who were contemporaries of the artist. — In the Via d'Aposa, a little to the N., adjoining the *Pal. Zambecari di S. Paolo* (Pl. 69), is the suppressed chapel of the *Fрати di S. Spirito*, with a charming Renaissance façade, adorned with two rows of pilasters, medallions, and attica in terracotta.

We now return by the *Via S. Mamolo* to the *Piazza Vitt. Emanuele*.

From the N. side of the *Piazza di Nettuno* (p. 248) the busy *Mercato di Mezzo* leads to the E. to the leaning towers (see below). We now cross this street and proceed to the W. to the *Piazza del Duomo*, in which rises the cathedral church of

S. Pietro (Pl. 2), in the 'baroque' style, begun in 1605. It consists of a spacious nave with circular vaulting, the aisles being partly converted into chapels with lofty galleries, and partly into separate apartments. In the chapter-room, St. Peter with the Madonna; above the choir an Annunciation, the last work of *Lod. Caracci*. — Adjoining it on the N. is the *Palazzo Arcivescovile* (Pl. 42), with a court constructed by Tibaldi in 1577. — In the vicinity, to the N. W. of S. Pietro, is the small church of the *Madonna di Galliera* (Pl. 20), with an interesting, but dilapidated façade of 1470. — Opposite is the *Pal. Fava* (Pl. 57), with fine *frescoes by the *Caracci* from the myths of Jason and Æneas.

We now return to the *Mercato di Mezzo*, at the E. end of which, nearly in the centre of the town, are the *Leaning Towers*, the most singular structures in Bologna. The **Torre Asinelli** (Pl. 78), erected in 1109 by *Gherardo degli Asinelli*, is 272 ft. in height and 3 ft. 5 in. out of the perpendicular. A rough stair of 447 steps leads to the summit, which commands a fine view towards Verona, the *Monti Euganei* (p. 190), and the Alps. The **Torre Garisenda** (Pl. 79), erected in 1110 by *Filippo* and *Ottone Garisendi*, is 138 ft. high only, but is 8½ ft. out of the perpendicular towards the S., and 3 ft. towards the E., and since the last measurement (1772) is said to have settled still more. Dante (*Inferno* XXXI, 136) compares the giant Antæus, who bends towards him, to this tower, 'when a cloud passes over it'. The latter is probably the only one of the many leaning towers whose obliquity has been intentional (comp. p. 295), but it was impossible to complete it.

From the leaning towers five streets radiate to the gates of the same names: the *Strada Castiglione*, *S. Stefano*, *Maggiore*, *S. Vitale*, and *Luigi Zamboni* (or *S. Donato*). To the r. at the corner of the *Strada S. Stefano* and *Str. Castiglione* is situated the ***Palazzo della Mercanzia**, or *Loggia de' Mercanti* (Chamber of Commerce, Pl. 43), a Gothic structure, said to have been erected in 1294, and restored by the *Bentivogli* in 1493. The interior is adorned with the armorial bearings of all the jurists who taught law here from 1441 to 1800. — Farther S. in the *Str. Castiglione* is the *Pal. Pepoli* (Pl. 64), of 1344, the castellated residence of this once powerful family, with a rich gateway and an imposing court with a colonnade on one side and arched passages on the three others.

On the l. in the *Str. S. Stefano* is situated

***Sto. Stefano** (Pl. 36), a pile consisting of seven different churches, containing ancient columns and mural paintings, and according to an inscription still extant (of which there is a copy on the exterior to the l., of 1769) occupying the site of a temple of Isis, having probably been founded in the 5th century. The churches are not all on the same level, the last having been constructed as a crypt below the first. The first church contains nothing noteworthy. A chapel leads thence into the *Baptistery*, surrounded by a passage, and erected for its present purpose before the year 1000. In the 12th cent. the tomb of St. Petronius was added in imitation of the Holy Sepulchre at Jerusalem, and a brick column was placed adjacent to each of the antique marble columns. The ambo with the symbols of the evangelists is of the 9th century. Over the altar are frescoes of the 15th cent. by an unknown master. To the l. is situated the 4th church, that of *SS. Pietro e Paolo*, an ancient basilica, in which the last column to the r. of the altar has an antique Ionic capital. The altar adjoining the choir on the l. is an early Christian sarcophagus (of 382) containing the bones of the martyr St. Vitalis. Above it, a Madonna with saints by *Lor. Sabbatino* (d. 1577). On the r. the sarcophagus of the martyr Agricola (4th cent.), and above it a crucifix by *Simone da Bologna*, surnamed *de' Crocifissi* (14th cent.). On the r. the *Atrio di Pilato*; in the centre an inscription mentioning the Lombard king Luitprand (7th cent.). Chapel on the l., Crucifixion by *Franc. Francia*. In the vicinity is the church *della Trinità*, resting on pillars, in the centre of which is a series of columns with Byzantine capitals. 3rd Chapel on the r., an Adoration of the Magi in wood (14th cent.). To the r. the beautiful cloisters (11th cent.) of the suppressed Celestine monastery. — The Piazza in front of the church contains some handsome Renaissance buildings.

A short side-street to the r. now leads to **S. Giovanni in Monte** (Pl. 15), one of the oldest churches in Bologna, founded by St. Petronius in 433, re-erected in the Gothic style in 1221, and restored in 1824. It consists of a low nave with aisles and a short transept, and a façade and dome of more recent date. 1st chapel on the r., Christ appearing to Mary Magdalene in the garden, by *Giacomo Francia*; 3rd chapel r., *St. Joseph on the r., St. Jerome on the l., both by *Guercino*. Right transept, *Madonna enthroned with four saints and Angels, by *Lorenzo Costa*. In the choir, Coronation of the Virgin, by *Costa*. The N. transept contained Raphael's St. Cecilia down to 1796 (p. 256; the frame by *Formigine* is the original). 6th Chapel on the l., *statue of Christ in bronze over the altar; 4th chapel l., Call of the sons of Zebedee, by *Cesi*. 3rd chapel on the l., St. Francis, by *Guercino*.

In the Strada Maggiore, opposite the Torre Garisenda, at the corner of the Str. S. Vitale is the church of **S. Bartolommeo di Porta Ravennana** (Pl. 3), erected in 1653, a gaudy dome-covered

church with paintings by *Lod. Caracci*, *Albani*, *Guido Reni*, *Tiarini*, and others. The opposite Palazzo, with the elegant windows and the date 1496, is said to have been designed by *Franc. Francia*. Farther on in the *Str. Maggiore*, on the l., is the

Pal. Zampieri (Pl. 70), with the inscription '*Galleria Zampieri*' (admission $\frac{1}{2}$ fr.), adorned with admirable frescoes from the myth of Hercules by the *Caracci* and *Guercino*. The celebrated old picture-gallery it once contained has been sold. The present collection (good light necessary) consists chiefly of works by pupils of *Guido Reni* and *Guercino*. Many of the names in the written catalogue are arbitrary.

1st Room: nothing of importance. — 2nd R. Frescoes on the ceiling: *Hercules contending with Jupiter; r. wall, *Ceres seeking Proserpine*, by *Lod. Caracci*. Pictures: 46. *Elisabetta Sirani*, Putti; 76. *Scarsellino*, Madonna and saints; 134. *Parmeggianino*, Madonna; 123. *Sammachini*, Holy Family; 73. *Annib. Caracci*, Old woman spinning. — 3rd R. Frescoes on the ceiling: The path to virtue is difficult; r. wall, Giant struck by lightning, both by *Annib. Caracci*. Pictures: 147. *Domenichino*, *Mater dolorosa*; 164. *Olympus*. Wall on the r., Hercules and Cacus with the lion's head, by *Agost. Caracci*. Pictures: 166. *Guido Reni*, *Circe*; 162, 163. Portraits by *Agost. Caracci*; 152. *Cavedone*, Christ and the tribute-money. — 5th R. Ceiling-painting: Hercules and Antæus, by *Guercino*. Pictures: 242. *Caracci*, Madonna; *232. *Salvator Rosa*, Storm. — 5th R. Ceiling-painting: *Hercules killing the snakes, by *Guercino*.

The adjoining *House of Rossini* (Pl. 71), in the *Via Maggiore*, was erected by the great composer in 1825, and adorned with inscriptions from *Cicero* and *Virgil*. The houses of *Guercino* and *Guido Reni*, the latter with frescoes by the master himself, are also shown.

Ai Servi (*S. Maria ai Servi*) (Pl. 35), at the corner of the *Str. Maggiore* and *Cartoleria Nuova*, erected by *Andrea Manfredi* in 1393, with remarkably thin columns placed very wide apart, contains nothing noteworthy in the interior.

S. Vitale ed Agricola (Pl. 38), in the *Str. S. Vitale*, consecrated in 428 by *St. Petronius*, is undergoing restoration. The large chapel contains an altar-piece (covered) by *Fr. Francia*. Side-frescoes on the r. representing the Adoration of the Shepherds by *Fr. Francia*, on the l. the Conception by *Bagnacavallo*.

The most northern of the streets radiating from the leaning towers is the *Strada Luigi Zamboni*, or *S. Donato*, to the r. in which is the handsome *Pal. Malvezzi-Medici* (Pl. 61). Farther on, in the small *Piazza Rossini*, is

S. Giacomo Maggiore (Pl. 13), founded in 1267, consisting of a nave with barrel-vaulting of 1497, with a colonnade erected in 1483 by *Gasparo Nadi*, and adorned with several excellent pictures.

Over the altar, immediately to the r. of the entrance, is the '*Vergine della Cintura*', attributed to *Franc. Francia* (covered with a view of the town of Bologna, over which angels hover); 3rd Chapel r.: *Ercole Procaecini*, Conversion of Saul; 5th Chapel r.: *Passerotti*, Madonna enthroned, with saints and the donor; 7th Chapel r.: Marriage of *St. Catharine*, by *Innocenzo da Imola* (1536; the green colour unfortunately faded); 9th Chapel, *St. Rochus* with an angel, by *Lod. Caracci*; 11th Chapel, erected

by *Pellegr. Tibaldi*, the teacher of Caracci, and decorated by him with frescoes. In the *Choir* large paintings of the Resurrection, etc. by *Tommaso Lauretti*. The 3rd chapel in the passage round the choir contains a gilded altar with numerous saints; to the l., on the wall, a large painted crucifix by *Simone de' Crocifissi* (1370); 6th, **Cap. de' Bentivogli*, contains a **Madonna*, with four saints and four angels, the best work of *Fr. Francia*, and frescoes by *Lorenzo Costa*; equestrian statue of *Annibale Bentivoglio* by *Niccolò dell' Arca* (1458); opposite to it the monument of *Antonio Bentivoglio* (d. 1435) by *Jacopo della Quercia*. The 9th Chapel in the left aisle contains a *Presentation in the Temple*, by *Orazio Sammachini*.

The sacristan of *S. Giacomo* also keeps the keys of the adjacent oratory of **S. Cecilia* (Pl. 6), erected in 1481 by *Giovanni Bentivoglio*. The frescoes by *Fr. Francia* and his pupils represent the legend of *St. Valerian* and *St. Cecilia* (Nos. 1 and 10 by *Fr. Francia*, 2 and 9 by *Costa*, *3 and 8 by *Giacomo Francia*, 4 by *Chiodarolo*, 5, 6, and 7 by *Aspertini*).

Opposite, on the l. side of the street, is the *Pal. Malvezzi-Campeggi* (Pl. 62), with an interesting court; then the *Teatro del Comune* (Pl. 72). On the r. is the *University*, established since 1803 in the old *Palazzo Cellesi* (Pl. 47), with a court by *Triachini*. After that of *Salerno* it is the oldest in Italy, having been founded in 1119, and now possesses a staff of 58 professors (400 stud.) and a considerable number of scientific institutions (clinical hospital, anatomical theatre, natural history collections, open on Sundays, botanical garden, and observatory). It also contains a *Museum of Antiquities* (the keys of which are kept by the bidello, or custodian, *Monti*).

Ante-Chamber: Roman mile-stones. In the room to the left are inscriptions; on the r. and l. of the door are fragments of an ancient columbarium. — We now pass through the gate to the right (and begin on the r.): four good antique capitals, with earthen and leaden conduit-pipes between them. Earthen cinerary urn with the battle of *Eteocles* and *Polynices* (the same scene is repeated six times; the two winged figures are gods of death). *Five marble figures, probably part of the decoration of a fountain: 1. *Venus* stooping in the bath; 2. *Venus* rising from the water (*Anadyomene*), above it a bakehouse; 3. *Satyr* with a boy on his shoulder; 4. Torso of a young satyr; 5. Same subject. Between Nos. 2 and 3, torso of a figure in armour. On the r. and l. of No. 4 are fragments of an Amazon battle in relief. Head in black marble (high relief). End-wall: trilateral *pedestal of a candelabrum. Left wall: *corner-brick with *Hercules* and *Dionysus*, *Zeus* and *Hera*. Rich cornice. Room on the right: portraits of popes *Urban VIII.*, *Innocent III.*, *Boniface VIII.*, and others. The cabinets contain fine terracottas (some of them found at the *Certosa*): *Victory* sacrificing a bull, the drunken *Dionysus* supported by a satyr boy, etc.; also vases, bronzes (weights in the form of a head, chariots, spoons, lance-points, etc.). End-wall: bronze statuettes, Etruscan mirrors (birth of *Athena*, *Hera* with the infant *Hercules*, etc.); on the l. a few Egyptian antiquities.

The extensive *Library* of 100,000 vols. is open daily, 9—3 o'clock, except Sundays. The oldest of the MSS. is that of *Lactantius*; also letters from *Voltaire* to *Fred. the Great*, miniatures, etc. The celebrated linguist *Giuseppe Mezzofanti* (born at *Bologna* 1776, cardinal under *Pope Gregory XVI.* in 1837, died at *Naples* in 1849), professor of Oriental languages at the

university, was once librarian here. At the age of 36 he is said to have spoken 18 languages fluently, and at the time of his death no fewer than 42. — The *Archives* comprise a number of ancient documents on papyrus, the *Codex Diplomaticus Bononiensis* in 44 vols., etc. — The *Geological Museum* has been established in an adjoining building, Via Luigi Zamboni 2230, under the superintendence of Prof. Capellini, who has enriched it with interesting fossils from the neighbourhood of Bologna, minerals from different parts of Europe and America, and a collection of prehistoric anthropological curiosities. — The *Tower* commands a good survey of the town. — We next proceed to the

***Accademia delle Belle Arti** (Pl. 39), established in the old College of the Jesuits. It contains on the *ground-floor* collections of casts and modern works of art; on the *first floor* (l.) a collection of weapons (*Oploteca*), comprising arms captured from the Turks, Venetians, etc., and (r.) a valuable **Picture Gallery*, or *Pinacoteca*, consisting chiefly of works of the Bolognese School (open daily, 9—3 o'clock). Visitors ring. Catalogue (1½ fr.) unnecessary, as the pictures bear the names of the artists; fees prohibited.

As the 3rd Room is undergoing restoration, the finest pictures have been placed in the 1st, 2nd, and 4th Rooms, or in the corridor and the 6th Room. CORRIDOR: 221. *Giov. Batt. Francia*, Madonna with the Child, Joseph, and Catharine; 15. *Guercino*, John the Baptist; 39, 40. *Annib. Caracci*, Annunciation; 281. *Elisabetta Sirani*, Mary Magdalene. — I. ROOM (reached in a straight direction): *Francesco Francia*, Picture in three sections, on the l. the Adoration of the Shepherds, in the centre the Madonna and Child, on the r. the Crucifixion in a beautiful landscape; 175. *Elisabetta Sirani*, St. Antony of Padua; 117. *Mazzolino*, Mary and Joseph adoring the Child. Without number, *Lor. Costa* (?), Three saints (1502); 74. *Prospero Fontana*, Entombment. In the centre: *78. *Franc. Francia*, Madonna and Child, with four saints, angels, and the donor (1494). — II. ROOM: (r.) 37. *Ann. Caracci*, Madonna with saints; 2. *Albano*, Baptism of Christ; *42. *Lod. Caracci*, Madonna with SS. Dominicus, Francis, Clara, and Mary Magdalene, being portraits of members of the Bargellini family, at whose cost the picture was painted; 206. *Domenichino*, Martyrdom of St. Agnes; 36. *Ann. Caracci*, Madonna with SS. Lewis, Alexis, John the Baptist, Francis, Clara, and Catharine; 35. *Ag. Caracci*, Assumption; 47. *Lod. Caracci*, Conversion of Paul; 55. *Giacomo Cavedoni*, Madonna in glory with saints; 183. *Tiarini*, Nuptials of St. Catharine; 34. *Ag. Caracci*, Communion of St. Jerome; 207. *Domenichino*, Madonna del Rosario. In the centre, without number, *Lor. Costa*, Sposalizio (of 1506); without number, *Francia* (?), Mourning at the Cross; without number, *Fr. Francia*, Madonna enthroned, SS. Paul, Francis, John the Baptist, and angels; **152. *Raphael's* St. Cecilia listening to the heavenly music in an ecstatic trance, surrounded by SS. Paul, John, Augustine, and Mary Magdalene. This exquisite picture (which should be viewed from some distance), the gem of the collection, was painted about the year 1515 for the chapel of the Bentivogli in S. Giovanni in Monte (p. 253). It was at Paris from 1796 to 1815. 210. The young St. John, an old copy from Raphael (original in the Pitti palace); *197. *P. Perugino*, Madonna in glory, the archangel Michael, SS. John, Catharine, and Apollonia. — III. ROOM: at present empty. — IV. ROOM: 13. *Guercino*, St. Bruno in the wilderness; *137. *Guido Reni*, Samson victorious over the Philistines; 12. *Guercino*, William of Aquitaine receiving the robe of the Order of St. Felix; *136. *Guido Reni*, Crucifixion ('Cristo dei Cappuccini', the high altar of whose church it formerly adorned), one of his finest works; 208. *Domenichino*, Martyr-

dom of St. Peter; *134. *Guido Reni*, Madonna della Pietà, below are St. Petronius, Carlo Borromeo, Dominicus, Francis, and Proculus; the picture was painted in 1616 for the Town Council, who rewarded the painter with a valuable gold chain and medal, in addition to his remuneration; 141. *Guido Reni*, Coronation of the Virgin, with four saints below; 183. *Tiarini*, Entombment; *135. *Guido Reni*, Slaughter of the Innocents; 138. *G. Reni*, Madonna del Rosario, painted on silk in 1630 (as a procession-flag). — In the CORRIDOR (r.) without number, *Cima da Conegliano*, Madonna, without number, *Giuliano Bugiardini*, St. John in the wilderness; 83. *Fr. Francia*, Christ mourned over by angels; 116. *Parmeggianino*, Madonna and Child with St. Catharine; 204. *Timoteo Vite*, Magdalene; *80. *Innocenzo da Imola*, Holy Family and two donors; 122. *Niccolò da Cremona*, Entombment; 145. *Tintoretto*, Conception; 275. *Raphael Mengs*, Portrait of Clement XIII. — V. Room: Altar-pieces of the 14th and 15th cent. by *Vitale* (1320), *Simone da Bologna*, *Jacopo Avanzi*, *Antonio* and *Bartolomeo Vivarini* of Murano (about 1450); in the centre, 360. *Niccolò Alunno da Foligno*, Madonna adoring the Child, on the back the Annunciation, presented by Pope Pius IX. in 1856; 102. Wings of an altar-piece (the latter now in the Brera at Milan, p. 149) by *Giotto*, from the church degli Angioli, with SS. Peter, Paul, the angels Michael and Gabriel, and good predella. — VI. Room: above the door, 292. *Innocenzo da Imola*, Virgin and Child with saints; 80. *Fr. Francia*, Madonna enthroned, with John the Baptist, SS. Stephen, George and Augustine; *81. *Fr. Francia*, Madonna adoring the Child, with saints and angels; 28. *Bugiardini*, Nuptials of St. Catharine; 133. *Bagnacavallo*, Holy Family; 85. *Giacomo Francia*, Mary enthroned, with two saints and an angel; *84. *Giac. Francia*, Madonna and four saints (1526); 89. *Inn. da Imola*, Archangel Michael conquering the dragon; without number, *Lor. Costa*, Madonna enthroned and two saints (1491).

Traversing the Borgo della Paglia, we next reach the *Pal. Benitvoglio* (Pl. 53), erected by this powerful family in the 16th cent. on the site of their ancient mansion which was destroyed under Julius II. A little to the S. W., in the piazza named after it, is situated the church of

S. Martino Maggiore (Pl. 26), a Carmelite church of 1313 in the Gothic style. 1st Chapel on the l.: Enthroned Madonna with SS. Rochus, Sebastian, and angels by *Francia*; 5th altar on the l., Assumption by *Lor. Costa* (?); 4th altar r., SS. Joachim and Anna by *Giov. Taraschi* (1558); 1st altar r., *Girol. Carpi*, Adoration of the Magi.

We now return by the Via Cavalliera to the Mercato di Mezzo.

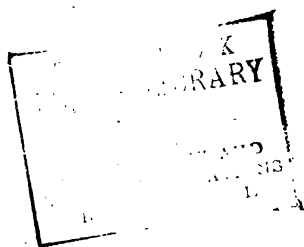
On the N. side of the town, within the walls, and near the *Porta Galliera* which leads to the station, rises the slight eminence of *La Montagnola*, converted during the first French occupation into a promenade, and now a favourite popular resort. Fine view of the town, with the villas on the spurs of the Apennines in the foreground. The *Giucoco di Pallone* (Pl. 76, p. 247) is situated here. In 1848 the Austrians were attacked here by the Bolognese and compelled to evacuate the town. On the S. is the *Piazza d'Armi*.

The *Strada Saragozza* leads to the gate of that name at the S. W. end of the town. Outside this gate, $\frac{3}{4}$ M. S. of the town, rises **S. Michele in Bosco**, once an Olivetan monastery (suppressed in 1797), now a royal château. In the church are remains of

frescoes by *Bagnacavallo* and others. The court is adorned with finely executed *frescoes by the *Caracci* and their pupils, from the history of St. Benedict and St. Cecilia, but unfortunately much injured.

Outside the *Porta S. Isaia*, at the W. end of the town, is situated the **Certosa* (formerly a Carthusian monastery), erected in 1335, and consecrated in 1801 as a *Campo Santo*. The route to it is by the principal road from the gate; after 9 min. a cross indicates the way to the cemetery, which is reached in 14 min. more (custodian $\frac{1}{2}$ fr.). A visit to the *Campo Santo* had better, however, be combined with the ascent of the *Madonna di S. Luca* (see below; follow the arcades outside the *Porta Saragozza* to the point where the new arcades diverging to the r. lead to the *Campo Santo*). This burial-ground is one of the most interesting in Italy. The church contains a few paintings by *Sirani* and others; at the beginning of the cloisters are ancient tombstones brought from suppressed churches and arranged according to centuries: at the entrance 13th cent., then 15th on the r., 14th on the r., and 16th on the l.; in the arcades are modern monuments, most of them in marble. In the centre are the ordinary graves. Among the many illustrious names on the former are those of the philologist *Gaspar Garatoni* (d. 1817) and the talented *Clotilde Tambroni* (d. 1817) (p. 248); the principal families of the town also possess vaults here. Thus the monument of *Letizia Murat Pepoli* (d. 1859), with a statue of her father King Murat ('propugnatore dell' italica indipendenza'), executed by Vinc. Vela in 1865. A rotunda here contains the busts of celebrated professors of the present century, *Mezzofanti*, *Galeani*, *Costa*, *Schiassi*, *Mattei* (teacher of Rossini), etc.

On the *Monte della Guardia*, a fortified eminence outside the *Porta Saragozza*, $2\frac{1}{2}$ M. to the S. W., stands the sumptuous pilgrimage-church of the **Madonna di S. Luca*, erected by *Dotti* in 1731, so called from an ancient picture of the Virgin ascribed to St. Luke, and brought from Constantinople in 1160. A carriage should not be taken for this excursion, unless it be combined with a visit to the *Campo Santo*, as driving is practicable for a short part of the way only. A passage leads to a colonnade of 635 arches (constructed in 1676—1739), extending along the height, and about 1 M. in length. Remarkably fine view from the summit, stretching from the Apennines to the Adriatic, particularly from beneath the portal of the church and from the new intrenchments. The roof of the church is also an admirable point of view, but the narrow stair without railings requires a steady head.



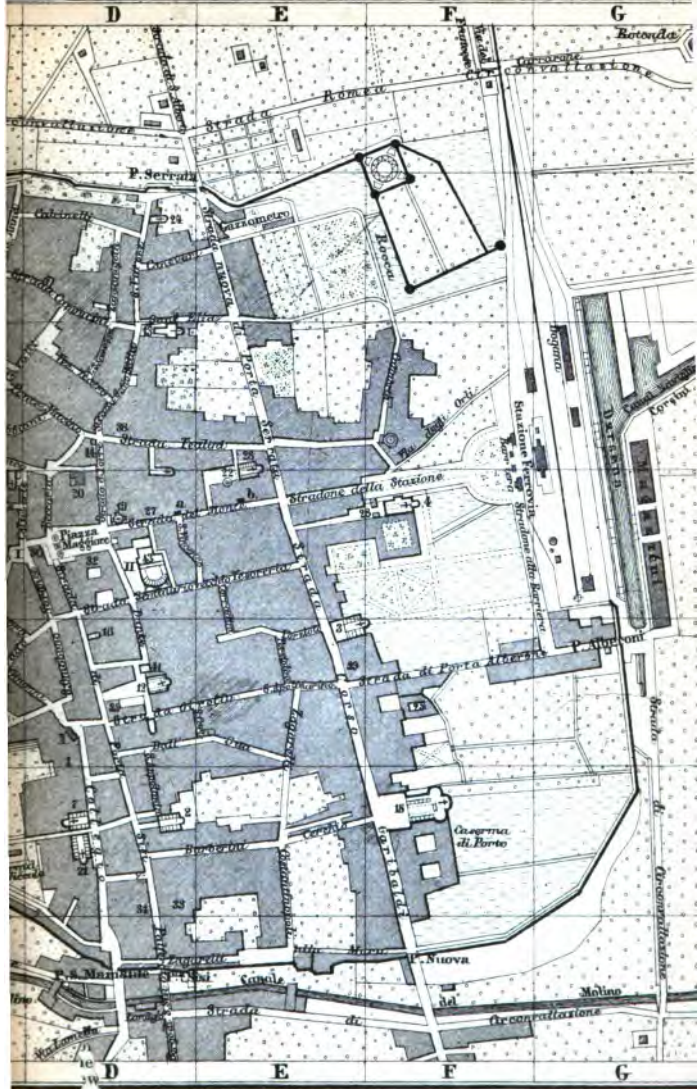
RAVENNA

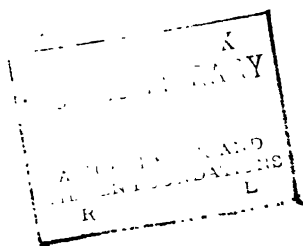
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|----|-------------------------------------|-------|
| 1 | Accademia di Belle Arti | D.5 |
| | Chiese | |
| 2 | di S. Agostino | D.6 |
| 3 | di S. Apollinare nuovo | E.4.5 |
| 4 | Basilica di S. Giovanni Evangelista | F.4 |
| 5 | di S. Vitale | C.3 |
| 6 | Battistero | C.5 |
| 7 | di Classe (Biblioteca) | D.6 |
| 8 | di S. Croce | C.2 |
| 9 | di S. Domenico | C.4 |
| 10 | Duomo | C.5 |
| 11 | di S. Eufemia | B.3 |
| 12 | di S. Francesco | D.5 |
| 13 | di S. Battista | D.3 |
| 14 | dei SS. Pio e Paolo | B.3.4 |
| 15 | S. Gervasio | C.5 |
| 16 | di S. Maddalena | D.5 |
| 17 | di S. M. Maggiore | C.3 |
| 18 | di S. M. in Porto | F.6 |
| 19 | di S. M. dei Suffragi | D.4 |
| 20 | S. Michele in Affricolese | D.4 |
| 21 | di S. Nicolò | D.6 |
| 22 | Oratorio di S. M. in Cosmedin | E.4 |
| 23 | dello Spirito Santo | E.3.4 |
| 24 | di S. Vittore | D.2 |
| 25 | Convento di S. Chiara | E.5 |
| 26 | Mausoleo di Galla Placidia | C.2 |
| 27 | Monte de pietà | D.4 |
| 28 | Ospedale Civile | E.4 |
| | Palazzo | |
| 29 | Arcivescovile | C.5 |
| 30 | del Comune | D.4 |
| 31 | Ginasci | C.5 |
| 32 | Governativo | D.4 |
| 33 | Latrelli | D.6 |
| 34 | di Dal Corno | D.6 |
| 35 | Rasponi C. d'Erdoardo | D.5 |
| 36 | di Cass. Otilio | C.5 |
| 37 | di delle Teste | C.4 |
| 38 | Spreti | D.3 |
| 39 | di Teodorico | E.5 |
| 40 | Sentinario Arcivescovile | C.5 |
| 41 | Sepolcro di Dante | D.5 |
| 42 | di Isacco Esarca | C.5 |
| 43 | Teatro Comunale Allighieri | D.4 |
| 44 | Torre del pubblico | D.3 |

Alberghi

- | | | |
|----|-------------|-----|
| a. | Spada d'Oro | D.4 |
| b. | S. Marco | E.4 |







44. From Bologna to Ravenna.

52½ M. RAILWAY in 3—3½ hrs.; fares 9 fr. 30, 7 fr. 40, 5 fr. 60 c.

From Bologna to (26¼ M.) *Castel Bolognese*, see p. 268. The line to Ravenna diverges to the E. here. Stations *Solarolo*, *Lugo* (where an important market is held in Sept.), *Bagnacavallo* (birth-place of the painter Ramenghi, 1484—1542, who is generally called after his native town), *Russi*, *Godo*. Country flat and well cultivated.

Ravenna. [*SPADA D'ORO, Strada del Monte, R. 2, D. 3, A. ½ fr.; ALBERGO D'EUROPA, or S. MARCO, in the same street, R. 3, L. ½, D. 3, A. ½, omnibus ½, facchino ½ fr.; Caffè in the Piazza Vitt. Emanuele. *Fiacres*: per drive 1, at night 1½ fr., two-horse 1½ or 2 fr.; first hour 1½—2½ fr., each additional ½ hr. 75 c. or 1 fr. 25 c.; beyond the town 2 or 4 fr. per hour. *Steamer* to Trieste once weekly in 12 hrs., fare 27½ or 17½ fr. — *Chief Attractions*: Baptistery (p. 261), S. Vitale (p. 263), S. Nazario e Celso (p. 264), S. Maria in Cosmedin (p. 265), S. Apollinare Nuovo (p. 265), S. Apollinare in Classe (p. 267)], a town of ancient origin, capital of a province down to 1860, with 19,118 inhab., is situated in the plain between the rivers Lamone and Ronco (Rom. *Bedesis*), in a somewhat unhealthy locality.

Ravenna is one of the most ancient towns in Italy, but under the Republic was a place of little importance. Augustus constructed the *Portus Classis* and a canal, connected with the Po, round the S. side of the town, and appointed Ravenna the headquarters of the Adriatic fleet. The commerce of the place now improved, and a new quarter was erected between the town and the harbour (*Cæsarea*, a name perpetuated by the ruined church of *S. Lorenzo in Cæsarea*). The harbour, however, having been gradually filled up by the deposits of the Po, *Classis* and *Cæsarea* fell to decay, while Ravenna continued to be the capital of the province *Flaminia*. As early as A. D. 44 it became an episcopal see, *St. Apollinaris*, a disciple of St. Peter, being the first bishop. The Emp. Honorius transferred his residence hither from Rome in 402 on account of the great strength of the place, and in 438 Ravenna became the seat of an archiepiscopal see. After the fall of the Western Empire the town was taken by the Herulian Odoacer, king of Italy, then in 493 by Theodoric the Great, king of the Ostrogoths, after which it once more attained much of its former splendour and was the residence of the Gothic kings till 552. It then became the seat of the exarch or governor of the Eastern Roman, or Greek Emperors, and continued under their sway until 752, when the Lombard Aistulph banished Eutychius the last exarch and took possession of the town. Shortly afterwards, however, Ravenna was retaken by Pepin, king of the Franks, and handed over to the pope, under whose rule it remained, excepting when his authority was disputed on several occasions by the Guelphs and Ghibellines. In 1275 the Polenta family, of whom favourable mention is made by Dante, obtained the supreme power. In 1318 Ravenna began to be governed by its own dukes; in 1440 it came into possession of the Venetians, under whom its prosperity materially increased; in 1509 it was conquered by Pope Julius II., and belonged to the States of the Church till the treaty of Tolentino in 1797. It was, however, restored in 1815, but again severed from the papal dominions in 1860.

In the *History of Art* Ravenna occupies a very important position, as no other town in Italy contains such a number of monuments, most of them in good preservation, of the architecture, sculpture, and painting (mosaics) of the early part of the middle ages. Many of the streets are bordered with interesting early Christian sarcophagi. At a time when all the other towns of Italy were in a decaying condition, Ravenna undertook new and imposing works, which accordingly form an important link be-

tween those of antiquity and the middle ages. These works belong to two different periods, the first being that of Honorius and his sister Galla Placidia, 404—450 (cathedral, baptistery, archiepiscopal chapel, S. Agata, S. Nazario e Celso, S. Giovanni Battista, and S. Giovanni Evangelista), and the second a Gothic period from 493 to about 550 (S. Spirito, S. Maria in Cosmedin, S. Apollinare, S. Apollinare in Classe, Mausoleum of Theodoric). The basilicas of Ravenna differ from the Roman in having their porticoes converted into a closed anterior structure, in being destitute of transepts, in possessing columns expressly designed for their object instead of being brought from other buildings, and in showing a consistent use of the round arch with corresponding articulation on the external walls.

The campanili moreover are detached and are circular in form. Notwithstanding the alterations of subsequent ages, and the raising of the pavements by several feet, which was rendered necessary by the gradually increasing elevation of the surrounding soil, these sublime monuments of triumphant Christianity are profoundly impressive, and their effect is greatly enhanced by the stillness and solitude of the environs.

Lord Byron, who preferred Ravenna to all the other towns of Italy, and was influenced in some measure by his intimacy with the Countess Guiccioli, a member of the Gamba family of Ravenna, spent two years here, during which he wrote several of his finest works, the 'Prophecy of Dante', 'Marino Faliero', the 'Two Foscari', 'Cain', 'Heaven and Earth', and the 'Vision of Judgment'. He resided at No. 225 Strada di Porta Sisi, near the Piazza S. Francesco, and the same house was afterwards occupied by Garibaldi, as a memorial-tablet records.

The town is 3 M. in circumference, but nearly one-half of the area is occupied by gardens. It was originally a seaport, but is now nearly 5 M. distant from the sea. After the Porto Candiano had become choked up, the *Canale Naviglio* was constructed in 1737, in order to connect Ravenna with the sea, and is chiefly important for communication with Chioggia and Venice. The present harbour of Ravenna is used for the coast-traffic only. Near it is the hut in which Garibaldi sought refuge in 1849 from his Austrian pursuers on his flight from Rome. His wife died during the flight and was interred here.

The **Piazza Maggiore*, now *Vittorio Emanuele* (Pl. D, 4), in the centre of the town, which is said to correspond with the ancient Forum Senatorium, is adorned with two lofty columns of granite erected by the Venetians in 1483, and bearing statues of SS. Apollinaris and Vitalis, with a statue of Pope Clement XII. (1738), and a colonnade of eight columns of granite, supposed to have belonged to a basilica erected or restored by Theodoric. Beyond this Piazza is the

Piazzetta dell' Aquila, with a granite column crowned with an eagle, erected in 1609 to Cardinal Gaetani.

The Strada del Duomo leads direct hence to the **Cathedral** (Pl. 10) of *S. Orso*, or *Basilica Ursiana*, almost entirely rebuilt by Archb. Guiccioli in the 18th cent. on the site of a church of the year 400, and consisting of nave and aisles with transept, surmounted by a dome in the centre, and a round campanile.

INTERIOR. 2nd Chapel r.: sarcophagus of SS. Exuperantius and Maximianus. In the S. TRANSEPT is the chapel of the *Madonna del Sudore*, containing the marble sarcophagi of SS. Barbatian (r.) and Reginald (l.) of the 6th century. The HIGH ALTAR contains a marble sarcophagus with

the remains of nine bishops of early date; to the r. a silver crucifix with figures executed in the 6th century. At the back of the CHORÉ, on each side, are several marble slabs with figures of animals, dating from the 6th cent., fragments of an ancient pulpit ('ambo'). The SACRISTY contains the *Easter Calendar* from 532 to 626 and the *Ivory Throne* of St. Maximian, with bas-reliefs of the 5th and 6th cent. representing John the Baptist in the centre in front, the four Evangelists on the r. and l., and the history of Joseph at the sides. The missing tablets are said to have been carried off during the wars of the 16th cent., one of them, of which a poor copy is shown, being now preserved at Florence. In the lunette above the entrance of the sacristy, to the r., *Elijah in the desert, fed by the angel, a fresco by *Guido Reni*. The chapel of the Holy Sacrament in the N. TRANSEPT contains the *Falling of the Manna, also by *Guido Reni*; the frescoes on the ceiling, Christ in glory, are by his pupils. In the N. AISLE is the monument of the above-mentioned Archbishop Guiccioli.

The ***Baptistery** (Pl. 6) (*S. Giovanni in Fonte*, or *Battistero degli Ortodossi*), adjoining the cathedral (entrance through the house of the curé, 20 c.), probably also founded by St. Ursus (d. 396), and dedicated to John the Baptist, is an octagonal structure, with two arcades in the interior one above the other. The cupola is decorated with remarkably fine *mosaics of the 5th cent., the most ancient at Ravenna, representing the Baptism of Christ with the river-god of the Jordan and the twelve Apostles. The large font in white marble is of the 5th century. An ancient metal cross in front of the church, formerly on the roof, dates from 688.

The *Archiepiscopal Palace* (Pl. 29), to the E. of the cathedral, possesses a square vaulted **Chapel* of the 5th cent., preserved in its original condition. The vaulting is adorned with ancient mosaics representing saints; in the centre, on the groining, *four angels holding the monogram of Christ; under them the four Evangelists; above the door the Madonna. The Madonna and two saints over the altar, originally in the cathedral, are of the 11th century. The ante-room contains ancient inscriptions, chiefly of the Christian period, and the torso of a magistrate in porphyry. The episcopal *Archives* comprise about 25,000 documents on parchment.

On the r., at the beginning of the Strada di Classe leading to S. Mamante, is the *Academy of the Fine Arts* (Pl. 1; open in the forenoon only; ring at the gate, 75 c.), containing an interesting collection of pictures, chiefly by masters of the place, such as a Crucifixion, Descent from the Cross, and several portraits by *Luca Longhi* (d. 1580); pictures by his son *Francesco*; a Descent from the Cross by *Vasari*; Madonna and saints by *Colignola*; a large ancient mosaic found near Classe. On the upper floor a collection of casts, among them a bust of St. Apollinaris by *Thorvaldsen*; *tombstone with recumbent statue of Guidarello Guidarelli, 'guerrier Ravennate', formerly in S. Francesco.

In the same street, No. 192, is the secularised Camaldulensian Monastery of **Classe** (Pl. 7), now occupied by the Collegio and the Academy. The *Library*, or *Biblioteca Comunale* (first floor) founded in 1714 by the Abbate Caneti, contains upwards of 50,000

vols., 700 MSS., etc.: the celebrated MS. of Aristophanes of the 10th cent., one of Dante of 1369, another by Pietro Dante, commentary of Benvenuto da Imola, prayer-book of Mary Stuart with miniatures, visitors' book from the tomb of Dante (p. 263), the wooden coffin which contained the remains of the great poet, found in 1865 in the course of researches instituted on the 6th centenary of his birth, rare editions, such as the Decretals of Boniface VIII. printed by Fust at Strassburg in 1465, and a number of 'editiones principes'. There is also a small collection of objects in ivory, bronzes and coins of the popes, the Medici, and the Malatesta, the golden ornaments of the helmet of King Odoacer (?), etc. (all shown gratuitously). At the entrance to the library several Roman inscriptions and sculptures are built into the walls (a good female head and an early Christian cinerary urn). — The old *Refectory* of the Camaldulensians (shown by the custodian, or by the sacristan of St. Romuald, door to the r. opposite the refectory) contains the Marriage at Cana in fresco by *Luca* and *Francesco Longhi*, and some fine carving on the door. — The altars of the monastery-church of *S. Romualdo* are richly decorated with rare and beautiful marbles; in the 2nd chapel on the l. St. Romuald by *Guercino*; 3rd chapel l., a beautiful ciborium (with candelabrum and cross from the sacristy) in lapis lazuli, frescoes by *Longhi*.

S. Niccolò (Pl. 21), built by Archb. Sergius in 760 (closed), contains numerous paintings by the Augustinian monk *Padre Cesare Pronti* and by *Francesco da Cotignola*.

S. Agata (Pl. 2; entrance in the Via di Porta Sisi, between Nos. 96 and 97), of the 5th cent., consisting of nave and aisles with a vestibule, contains fine columns of marble. — The *Palazzo Lovatelli del Corno* (Pl. 33), near the Porta Sisi, contains several pictures. In the same street is Byron's house (p. 260).

S. Francesco (Pl. 12) is said to have been founded by St. Petrus Chrysologus about the year 450, on the site of a temple of Neptune, but is now entirely modernised. The aisles are separated from the nave by 22 columns of coloured marble. Unpleasing modern ceiling.

At the entrance are several ancient tombstones; r. that of Ostasio da Polenta of 1396 (p. 259); l. that of Enrico Alfieri, who died in 1405 as general of the Franciscans. On the r. the sarcophagus of the archbishop St. Liberius, of the 5th cent. The Cappella del Crocifisso, the 2nd on the r., contains two *columns of Greek marble with capitals by *Pietro Lombardi*.

Adjoining the church is ***Dante's Tomb** (Pl. 41; closed, keys at the town-hall; but it may be seen through the gate). The poet died at Ravenna, where he enjoyed the protection of Guido da Polenta, on 14th Sept., 1321, at the age of 56, and was interred in the church of S. Francesco. In 1482 Bernardo Bembo, the Venetian governor (father of the celebrated Cardinal Bembo), caused the present mausoleum to be erected from designs by *Pietro*

Lombardo, and it was subsequently restored in 1692 and 1780. It is a square structure with a dome, embellished with medallions of Virgil, Brunetto Latini the poet's master, Can Grande della Scala, and Guido da Polenta his patron; opposite the entrance is a half-length relief of Dante, and below it a sarcophagus, a marble urn in which now contains the poet's remains (originally deposited in a wooden coffin, see above). It bears an epitaph attributed to Dante himself:

*Jura Monarchiae, Superos, Phlegethonta lacusque
Lustrando cecini, voluerunt fata quousque,
Sed quia pars cessit melioribus hospita castris,
Actoremque suum petiit felicior astris,
Hic claudor Dantes, patriis extorris ab oris,
Quem genuit parvi Florentia mater amoris.*

The visitors' book formerly kept here, and now preserved at the library, contains the following beautiful lines (Purg. XI., 100), written by Pope Pius IX. when here on a visit in 1857.

*Non è il mondan rumore altro che un fiato
Di vento ch'or va quindi ed or va quindi,
E muta nome, perchè muta lato.*

S. Michele in Affricisco (Pl. 20), erected in the 6th cent., but now destroyed, still contains mosaics from the tribune and the old tower.

S. Domenico (Pl. 9), a basilica in the vicinity, founded by the exarchs and subsequently restored, is adorned with works of Niccolò Rondinelli of Ravenna.

***S. Vitale** (Pl. 5) was erected during the reign of Justinian by Archb. Ecclesius on the spot where S. Vitalis suffered martyrdom, and was consecrated by St. Maximian in 547. It is an imitation of the not much more ancient church of St. Sophia at Constantinople, and served in its turn as a model to Charlemagne for the cathedral of Aix-la-Chapelle. The church is octagonal (37½ yds. in diameter), with a choir, three-sided on the exterior, and round in the interior, added to it on the E. side. The *Interior*, unfortunately marred by modern restoration, is divided by eight massive pillars into a central space with a passage around it. Between the pillars are semicircular niches with pairs of columns and arches, in two series, one above the other, over which rises the dome, constructed of earthen vessels. Each of the windows in the dome is divided by a mullion into two round-arched halves. The pavement has been raised more than 3 ft., and the street is 7 ft. above the former level.

The *Choir* is adorned with admirable **Mosaics*, which are however inferior in style to those of earlier date in the baptistery (p. 261) and to those of S. Maria in Cosmedin (p. 265): Christ enthroned on the globe, angels on both sides; on the r. St. Vitalis and on the l. Ecclesius with the church itself. Below, l. Emp. Justinian with the bishop Maximian and attendants, r. the Empress Theodora with the ladies of her court, both presenting offerings. On the arch of the choir are represented Jerusalem and Bethlehem. Above, at the sides, (l.) the four Evangelists

sitting, Isaiah and Jeremiah standing, (r.) Moses as a shepherd, above which he is represented removing his sandals at the burning bush; (l.) he receives the Tables of the Law; on the r. in the central scene an altar with bread and wine; at the sides the blood-sacrifice of Abel and the bloodless offering of Melchisedech. On the l. in the centre a table at which the three angels are entertained by Abraham, Sarah at the door laughing, and sacrifice of Isaac. In the archway busts of Christ, the Apostles, and SS. Gervasius and Protasius sons of S. Vitalis. On the r. at the entrance to the choir an admirable **Greek Relief* from a temple of Neptune, representing his throne with shells, trident, and genii; opposite to it a modern copy. In the portico of the sacristy a **Roman Relief*, the Apotheosis of the emperor; the goddess Roma is observed sitting on the l.; on the star above is Julius Caesar, with Augustus and Claudius adjacent; on the l. a fragment of a procession with victims, forming part of the same work. Opposite are fragments of an early Christian sarcophagus, with Daniel in the lions' den, Christ imparting a blessing, and the Raising of Lazarus (7th cent.).

To the N. at the back of the church is the *Monument* (Pl. 42) of the exarch Isaac (d. 641), consisting of a sarcophagus in a small recess with a Greek inscription, erected by his wife Susanna. Adjacent to it are several other ancient inscriptions. On the r. a Roman warrior in relief.

The custodian of S. Vitale also keeps the key of

**S. Nazario e Celso* (Pl. 26), the *Mausoleum of Galla Placidia*, founded about 440 by that Empress, daughter of Theodosius the Great and mother of Valentinian III. The church is in the form of a Latin cross, 49 ft. long, 41 ft. broad, with a dome, and adorned with beautiful mosaics of the 5th cent: in the dome the symbols of the four Evangelists, in the four arches the prophets, under them **doves drinking*; over the door the Good Shepherd; above the sarcophagus of Galla Placidia (r.) the Saviour with the gospels in his hand; on the l. a cabinet containing the Gospels; **stags at the spring* in the r. and l. transepts. The altar, constructed of transparent oriental alabaster and intended to be illuminated by inserted lights, was formerly in S. Vitale; behind it is the large marble *Sarcophagus of Galla Placidia* (d. 450), once enriched with plates of silver. It formerly contained the remains of the Empress sitting on a throne, but they were destroyed in 1577 by the accidental ignition of the robes. On the r. of this monument is a marble sarcophagus decorated with Christian emblems, containing the remains of the Emp. Honorius, brother of Galla Placidia; l. that of Constantius III., her second husband (417) and father of Valentinian III.; at the sides of the entrance are two small sarcophagi containing the remains of the tutors of Valentinian and his sister Honoria. These are the only monuments of the emperors of ancient Rome which still remain in their original position.

S. Giovanni Battista (Pl. 13), with an ancient round tower, erected by Galla Placidia in 438 for her confessor St. Barbatian, was almost entirely remodelled in 1683. The columns of the interior belong to the original church.

To the E. the Strada di Porta Serrata leads to the l. through a gate to the Rotonda (p. 266), and to the r. to the basilica of

S. Spirito, or *S. Teodoro* (Pl. 23), erected by Theodoric for the Arian bishops, with a vestibule at the W. entrance, and adorned with fourteen columns of coloured marble in the interior. The sacristan also keeps the key of the adjacent

***S. Maria in Cosmedin** (Pl. 22), once the baptistery of S. Spirito. The octagonal dome was adorned with *mosaics in the 6th cent., when it became a Rom. Cath. church. On the dome the Baptism of Christ, surrounded by the twelve Apostles. The walls are covered with half obliterated frescoes of last century. The present pavement is about 7 ft. above the original level. Several Arian crosses are built into the walls of the entrance court on the l. side.

S. Giovanni Evangelista, or *S. Giovanni della Sagra* (Pl. 4; if closed, knock at the door), near the railway-station, erected in 444 by the Empress Galla Placidia in consequence of a vow made during a voyage from Constantinople, has also lost its ancient mosaics, and much of its interest by alterations. Above the *Portal, constructed at the end of the 13th or beginning of 14th cent., are reliefs in allusion to the foundation of the church. Recent excavations have shown that the court in front of the church once formed the atrium of the edifice.

The INTERIOR, with its unpleasing barrel-vaulting, consists of nave and aisles borne by twenty-four antique columns. The vaulting of the 4th chapel is adorned with frescoes of the four Evangelists, with their symbols above them, and the four fathers of the church SS. Gregory, Ambrose, Augustine, and Jerome by Giotto. In the closed chapel to the l. of the choir are some remains of old *mosaics, representing the storm at sea (see above) and figures of animals on the r.

***S. Apollinare Nuovo** (Pl. 3), a basilica erected about 500 by Theodoric as an Arian cathedral, was afterwards converted by the Archbishop S. Agnello into a Rom. Catholic church. The Campanile on the r. of the W. portal exhibits the round shape peculiar to the Ravenna churches. The interior contains twenty-four marble columns brought from Constantinople. On the r. is an ancient ambo. The walls of the nave are adorned with interesting *mosaics of the 6th cent., partly of the Arian, and partly of the Rom. Cath. period (570), afterwards frequently restored: l. the town of Classis with the sea and ships, twenty-two virgins with the Magi, worshipping the Infant Saviour and his mother; r. the city of Ravenna with the church of S. Vitalis and the palace of Theodoric, and twenty-five saints with wreaths receiving the blessing of Christ (the figure of Christ and the four angels at his sides are particularly good); above are apostles and scenes from scriptural history. In the last chapel on the l. a portrait of Justinian in mosaic, formerly outside the portal, and an ancient episcopal throne. The whole chapel is composed of fragments of ancient edifices.

In the same street a few paces to the S. of S. Apollinare, built into the walls of a monastery, are a few scanty remnants of the

Palace of Theodoric (Pl. 39), in which the exarchs and the Lombard kings subsequently resided. They consist of a high wall surmounted by eight small columns of marble bearing round arches, with a simple gateway below. The columns and treasures of art of this palace were removed to Germany by Charlemagne. To the r. of the principal door, in the wall, is a porphyry vessel, probably once a bath, brought here in 1564, and supposed to have formerly contained the ashes of Theodoric and to have stood on the summit of his monument.

Still farther on, near the *Porta Nuova*, is *S. Maria in Porto* (Pl. 18), erected in 1553 from the remnants of the *Basilica S. Lorenzo in Cesarea*, consisting of nave and aisles with transept and an octagonal dome, and borne by columns and pillars placed alternately. 5th Chapel r., *Martyrdom of St. Liberalis*; 5th chapel l., *St. Anna and four saints*, both by *Franc. Longhi*. In the choir an ancient vase in porphyry. In the l. transept a very ancient marble figure of the Virgin in the Byzantine style (covered), brought from the church of *S. Maria in Porto Fuori*.

About $\frac{1}{4}$ M. from the *Porta Serrata* is situated the **Rotonda* (Pl. G, 1), the mausoleum of Theodoric the Great, or *S. Maria della Rotonda*, as it was called after the remains of the emperor were scattered and the church became a Rom. Catholic place of worship. In order to reach it, we take the road to the r. almost immediately after quitting the gate, and cross the railway, beyond which the tomb is seen to the l., shaded by poplars (key at the house, 30 c.). It was probably erected by his daughter *Amalasuntha* (about 530). The substructure is of decagonal shape, and the church is covered with a flat dome of 36 ft. in diameter, consisting of a single huge block of Istrian rock, which is said to weigh 470 tons. The substructure with its ten arches is half under water; the upper part is approached by a double staircase of marble, added in 1780. It contains small columns and capitals belonging to the frieze of an arcade with which the exterior was once decorated. The places where they were inserted on the outside are still observable. (From this point to the *Pineta*, see p. 268).

About $2\frac{1}{2}$ M. from the *Porta Nuova* is the church of *S. Maria in Porto Fuori*, erected by Bishop Onesti (known as '*Il Peccatore*'), in consequence of a vow made during a storm at sea in 1096, a basilica with open roof. The l. aisle contains the sarcophagus of the founder, of 1119. The choir and the two adjacent chapels contain ancient *Frescoes* from the life of Mary and the Saviour, erroneously attributed to Giotto, and now much damaged. It is supposed that this spot was formerly the site of the old harbour, and that the massive substructure of the clock-tower belonged to the lighthouse (*faro*). (A visit to this church, which however is of no great interest, and to *S. Apollinare* may conveniently be combined.)

No traveller should quit Ravenna without visiting the church of S. Apollinare in Classe, situated 3 M. from the Porta Nuova (carr. see p. 259). About $\frac{3}{4}$ M. from the gate a small marble column surmounted by a Greek cross (*la Crocetta*) marks the site of the ancient basilica of S. Lorenzo in Cesarēa, the last remnant of the ancient town of *Caesarea* (p. 259), which was removed in 1553. About $\frac{1}{4}$ M. farther, the Ponte Nuovo crosses the united rivers *Ronco* and *Montone*, the confluence of which is seen higher up. (Before the bridge is crossed, a path leads to the l. in 20 min. to the church of S. Maria in Porto, the lofty tower of which is seen from a distance.) The road then traverses marshy meadows to

*S. Apollinare in Classe, erected in 534 by *Julianus Argentarius* on the site of a temple of Apollo, consecrated in 549, and restored in 1779. This is the most imposing of the basilicas still extant at Ravenna. It consists of nave and aisles, with a vestibule at the W. end, and a round campanile. The exterior exhibits traces of an attempt to relieve the surfaces of the walls with pilasters and arches (p. 260). The spacious interior rests on twenty-four cipolline columns, and has an open roof. The walls are decorated with portraits of bishops and archbishops of Ravenna, an unbroken series of 126, from the first bishop St. Apollinaris, who suffered martyrdom in 74 under Vespasian, to the present archbishop. Each aisle contains four marble sarcophagi of archbishops. The crypt, a species of corridor in which the remains of St. Apollinaris once reposed, is now partially under water. Above it is the broad flight of steps leading to the 'tribuna' with the high altar. The canopy of the latter is borne by four columns of black and white Oriental marble. The dome of the tribuna is adorned with well-preserved *mosaics of the 6th cent.: in the centre a large cross on a blue ground with gilded stars, at the sides Moses and Elias, beneath whom is St. Apollinaris preaching to his flock; below, on the r., are the sacrifices of Abel and Melchisedech, on the l. Constantine and other Roman emperors, among whom are the four archbishops Ursicinus, St. Ursus, St. Severus, and Ecclesius. The arch of the choir is also embellished with mosaics: in the centre a bust of Christ, at the sides the emblems of the four evangelists, beneath them two flocks of sheep hastening to Christ from the towns of Jerusalem and Bethlehem.

The celebrated *Pine-Forest of Ravenna*, or *La Pineta*, probably the most venerable and extensive in Italy, which has been extolled by *Dante*, *Boccaccio*, *Dryden*, *Byron*, and other poets, begins a little beyond the church of S. Apollinare, and extends for many miles along the road to Rimini, as far as *Cervia*. If the traveller prolong his excursion for $1\frac{1}{2}$ hr. beyond S. Apollinare he may drive through the nearer extremity of the forest. (The whole drive to S. Apollinare, the Pineta, and S. Maria Fuori occupies about 4 hrs.). The Pineta may be still more conveniently visited from

the Rotonda (p. 266) by following the road leading thence by the Canal Naviglio to the cemetery ($1\frac{1}{2}$ M.), which lies within the precincts of the forest.

About 2 M. from Ravenna, on the bank of the Ronco, rises the *Colonna de' Francesi*, a memorial of the victory gained on 11th April, 1512, by the united armies of Louis XII. of France and the Duke of Ferrara (at which the poet Ariosto was present) over the Spanish troops and those of Pope Julius II. At the moment when the victory was decided, the brave *Gaston de Foix* fell, and 20,000 men were left dead on the field. Cardinal de' Medici, who a year later ascended the papal throne as Leo X., was taken prisoner on the occasion. The square column was erected in 1557 by Pietro Cesi, governor of the Romagna.

FROM RAVENNA TO RIMINI (no diligence) there is a good road skirting the coast, but seldom affording a view of the sea, which is concealed by sandhills. It traverses a monotonous, flat district, passing S. Apollinare in Classe, the pine-forest, *Cervia* (a small, regularly built town and episcopal see, in an unhealthy situation, with a large piazza and four gates, and salt-works in the vicinity), *Cesenatico* (where the vetturini stop to feed their horses, a town possessing a good harbour and an ancient tower of the Malatesta), *S. Martino*, and *Celle*, altogether 35 M., a drive of 5 hrs., recommended to parties of three or four travellers together in preference to the railway. Carr. and pair 35–40 fr.; with one horse ('perugino', a kind of gig for one traveller only with luggage) 15–20 fr.

45. From Bologna to Ancona.

127 M. RAILWAY in 5–8 hrs. (fares 22 fr. 45, 18 fr., 13 fr. 50 c.). Beautiful views of the sea between Rimini and Cattolica, and beyond Pesaro. A seat on the left should therefore be secured.

From the railway-station on the N. side of the city the line runs parallel with the high-road in the direction of the ancient Via Emilia, and as far as Forlì traverses fertile plains in nearly a straight direction; in the distance to the r. are the spurs of the Apennines. Stations *Mirandola* and *Quaderna*. Stat. *Castel S. Pietro*, on the *Silaro*, with a castle erected by the Bolognese in the 13th cent.

$21\frac{1}{2}$ M. *Imola* (*S. Marco*), on the *Santerno*, an ancient town with 26,000 inhab. and the seat of a bishop since 422, was the Roman *Forum Cornelii*, named after its founder L. Cornelius Sulla, but is mentioned by Paulus Diaconus, the Lombard historian of the period of Charlemagne, as *Imolae*. After many vicissitudes the town was incorporated with the States of the Church by Pope Julius II. in 1509. Imola was the birthplace of St. Petrus Chrysologus, archbishop of Ravenna (d. 449), whose tomb is in the cathedral of *S. Cassiano*, where the remains of the saint of that name also repose. The painter Innocenzo da Imola (Francucci, b. 1506), a pupil of Raphael, and the anatomist Vassalva were also natives of Imola.

The train crosses the Santerno and next reaches ($4\frac{1}{2}$ M.) stat. *Castel Bolognese* (poor restaurant), an ancient stronghold of the Bolognese, constructed in 1380, where the Florentines under Nic-

colò da Tolentino and Gattamelata were defeated by the Milanese under Piccinino. (Branch-line hence to *Ravenna*, see p. 259.) The train then crosses the river *Senio*, the ancient *Sinnus*, to

5 M. **Faenza** (*Corona; Posta*), a town with 20,000 inhab. on the *Lamone* (ancient *Anemo*), the *Faventia* of the Boli, the scene of Sulla's victory over Carbo. In the middle ages it was the witness of numerous feuds; in 1376 it was taken and plundered by Sir John Hawkwood, the commander of the troops of Pope Gregory XI., and in 1509 was annexed by Pope Julius II. to the States of the Church. The town is celebrated for its pottery (whence the term '*faïence*'), and contains considerable silk and weaving manufactories. Torricelli, the naturalist, who invented the barometer in 1643, was born here.

The cathedral of *S. Costanzo* contains a Holy Family by *Innocenzo da Imola*, and bas-reliefs by *Benedetto da Majano*. The *Capuchin Monastery* outside the town possesses a **Madonna* and St. John by *Guido Reni*.

In *S. Maglorio* is a **Madonna*, attributed to *Giorgione*, more probably by *Girolamo da Treviso*. By the latter a fine fresco (1533), *Madonna* with saints, in the *Commenda* (in the Borgo), where there is also a *Collection of Pictures* by Bertucci and other natives of the place.

In 1782 the *Canale Zanelli* was constructed from Faenza to the *Po di Primaro* near *S. Alberto*, in order to connect the town with the Adriatic.

A good road leads from Faenza to *Ravenna* (diligence 3 times weekly), and another by Marradi and Borgo S. Lorenzo to *Florence* (corriere daily; diligence 3 times weekly in 12 hrs.; office, Corso 68).

Beyond Faenza the train intersects the plain in a straight direction, crosses the *Lamone*, and then the *Montone*, which united with the *Ronco* (*Bedesis*) falls into the Adriatic not far from *Ravenna*.

8½ M. **Forlì** (*Posta*), the ancient *Forum Livii*, founded by M. Livius Salinator after the defeat of Hasdrubal, is a well-built town with 17,000 inhab., and was the seat of the cardinal-legate down to 1848. The marriage of Athaulf, king of the Visigoths, with Galla Placidia, sister of the Emp. Honorius was solemnised here in 410. Forlì was long an independent state, in which the Guelphs retained their ascendancy till 1315. The Ordellaffi then usurped the supreme power, and in 1504 the town was finally annexed to the States of the Church by Julius II.

The **Cathedral of S. Croce* contains a chapel of the *Madonna del Fuoco*, the dome of which is adorned with **frescoes* by *Carlo Cignani* (1686—1706), representing the Assumption of the Virgin, a work in which he was engaged during twenty years. The painter is buried in the chapel. The ciborium designed by Michael

Angelo, a reliquary of the 14th cent., and the sculptures of the principal door of the 15th cent. are also worthy of notice.

S. Girolamo contains a Madonna with angels by *Guido Reni*; in the 1st chapel to the r. *frescoes by *Melozzo* and his pupil *Palmezzano*.

S. Mercuriale possesses a painting by *Innocenzo da Imola*, sculptures of 1536, and several good pictures by *Marco Palmezzano*, a native of Forlì. Lofty campanile.

On a house adjoining that of the druggist *Morandi*, are remains of fine frescoes by *Melozzo da Forlì* (about 1470). The *Pinacoteca* (in the *Ginnasio Comunale*, Piazza di S. Pellegrino) contains good pictures by *Marco Palmezzano*, *Cignani*, *Fra Angelico*, *Loenzo di Credi*, etc.

The Piazza with the *Palazzo Comunale* and other edifices deserves a visit.

The *Citadel*, constructed by Cardinal Albornoz in 1361, and extended by the *Ordelfaffi* and *Riarii*, is now used as a prison.

The poet *Cornelius Gallus* (d. B. C. 27), the historian *Flavio Biondo* (15th cent.), and the anatomist *Morgagni* were natives of Forlì.

A road leads from Forlì on the l. bank of the *Ronco* to *Ravenna* (about 15 M., railway projected); another through the Apennines by *Rocca S. Casciano* and *S. Benedetto* to *Florence* (diligence 3 times weekly, *corriere* daily at noon).

The train now crosses the *Ronco* and passes stat. *Forlimpopoli*, the ancient *Forum Popilii*; to the r. on the hill lies *Bertinoro* with its productive vineyards, once the property of the *Malatestas*. It then passes *Polenta* and crosses the *Savio* (*Sapis*).

11½ M. *Cesena* (**Posta*, or *Leone Bianco*), with 7777 inhab., surrounded by beautiful meadows and hills, and containing handsome palaces, is one of the most ancient episcopal sees in Italy, where St. Philemon is said to have held the office as early as the year 92. In ancient history *Cæsena* is frequently mentioned as a town of the Cisalpine Gauls. During the middle ages it was at first an independent state, then became subject to the Ghibelline family of Montefeltro, and shortly afterwards to the *Malatestas*, who were partizans of the Guelphs. This rapid change of rulers is alluded to by Dante, *Inf. XXVII, 52*:

‘*Così com’ ella sie’ tra il piano e il monte,
Tra tirannia si vive e stato franco*’.

On 1st Feb., 1377, the town was cruelly sacked by Cardinal Robert of Geneva, and subsequently by *Cesare Borgia*, after which it was incorporated with the States of the Church.

In the Piazza is the handsome *Palazzo Pubblico* with a statue of Pius VI., who was born here in 1717, and whose successor Pius VII. was also a native of *Cesena* (b. 1742). In the interior a Madonna with saints, by *Francesco Francia*. The Library, founded in 1452 by *Domenico Malatesta Novello*, brother of the prince

of Rimini, contains 4000 MSS., many of them executed by order of the founder, and afterwards employed by the learned Aldus Manutius in the preparation of his celebrated editions of the classics.

On an eminence, $\frac{1}{4}$ M. distant, stands the handsome church of *S. Maria del Monte*, a work of *Bramante*. Valuable sulphur-mines in the vicinity, towards the S.

The line crosses the stream *Pisciarello*, the upper part of which, termed *Urgone*, is identical with the river *Rubicon* of the ancients, the boundary between Italy proper and the Province of Gallia Cisalpina, and memorable for its passage by Cæsar at the beginning of the civil war between him and Pompey, B. C. 49.

The most recent investigations tend to show that the Rubicon has entirely quitted its ancient course. It appears originally to have fallen into the Fiumicino, farther S., while at the present day its upper part (*Urgone*) unites with the *Pisciarello*. Most of the towns and villages in this district have in turn laid claim to the distinction of possessing the Rubicon within their territory. Nor did they rest satisfied with a mere literary feud in order to gain the object of their ambition. An action involving this question was instituted at Rome, and in 1756 the 'Rota' decided in favour of the claim of the *Uso* (p. 268), beyond the small town of *Savignano*, and near *S. Arcangelo* (birthplace of Pope Clement XIV. Ganganelli, in 1705). On the road between Cesena and Savignano stands a column bearing a decree of the Roman senate, threatening to punish those who should without authority trespass beyond the Rubicon. Montesquieu regarded this as genuine, but it is unquestionably one of several spurious monuments erected at different places at the time of the Rubicon controversy.

The train now crosses the *Uso*, and then the *Marecchia*.

17 M. *Rimini* (*Aquila d'Oro*, in the Corso; *Trattoria d'Europa* in the Piazza Cavour; *Caffè della Speranza* in the Piazza Giulio Cesare; *Rail. Restaurant*), beautifully situated near the Adriatic at the mouth of the Ausa and Marecchia, with 33,000 (town alone 16,000) inhab., has of late come into notice as a sea-bathing place (pleasant walk of 1 M. to the sea; carr. $\frac{1}{2}$ fr.). A number of lodging-houses and handsome public rooms have been erected on the coast. The town merits a visit on account of its handsome ancient and modern buildings. Silk and fish are the staple commodities here.

Rimini, the ancient *Ariminum*, a town of the Umbrians, became a Roman colony in B. C. 269, and formed the frontier fortress of Italy in the direction of Gaul, and the termination of the Via Flaminia from Rome, which was constructed in 220. It was afterwards extended and embellished by Cæsar and Augustus. During the Exarchate it was the most northern of the *Pentapolis Maritima*, or 'Five Maritime Cities', which were under the jurisdiction of one president. The other four were *Pesaro*, *Fano*, *Sinigaglia*, and *Ancona*. In 280 Ariminum became an episcopal see, and in 359 a Council against Arianism was held here. The town afterwards belonged to the Lombards. In 1200 it was given by Otho IV. to the Malatestas, who were at first viceregents of the emperor, but subsequently hereditary princes. In 1503 they surrendered the town to the Venetians, from whom it was finally wrested by the Pope. The insurrections which broke out here in

1845 and 1853 were quelled, but the town at length threw off the papal yoke in 1860.

A broad road leads from the station to the gate, beyond which it is termed *Via Principe Umberto*. After about 4 min. we diverge to the l. by the *Via al Tempio Malatestiano*, and soon reach the principal church of

**S. Francesco (Duomo, Tempio dei Malatesta)*, erected in the 14th cent. in the Italian Gothic style, but magnificently remodelled in 1447 by *Sigismundo Malatesta* from designs by *Leo Battista Alberti* in accordance with the then prevailing classical style, of which it is an excellent example. Unfortunately the lower part only of the façade has been completed. On the coping round the church are the arms of the Malatesta and other families allied with them. The seven *vaults on the S. side contain the sarcophagi of the poets, philosophers, orators, and warriors whom Sigismund Malatesta, the brave and illustrious enemy of Pius II., entertained at his court.

The INTERIOR, which is destitute of aisles, has an open roof and a series of spacious lateral chapels. The massive pilasters with their rich ornamentation were designed by Alberti. To the r. of the entrance is the monument of Sigismund (d. 1468). On the r. between the 1st and 2nd chapels is the entrance to the *Chapel of the Relics (Santuario)*, shown by the sacristan), containing a fresco by *Piero della Francesca* ('*Pietri de Burgo opus 1451*') representing Sigismund Malatesta kneeling before his tutelary saint St. Sigismund, king of Hungary. The 2nd Chapel on the r., that of S. Michele, contains the tomb of Isotta (d. 1450), the wife of Sigismund. The 1st Chapel on the l., restored in 1868, was destined by Sigismund Malatesta for the reception of his ancestors and descendants, as the inscription on the sarcophagus on the l. records.

In the vicinity, to the l., is the church of *S. Girolamo*, with a picture of the saint by *Guercino*.

From the small piazza in front of the church, the *Via Patara* leads S. to the *Piazza Giulio Cesare*, the ancient forum. A stone Pedestal here bears an inscription of 1855, according to which Cæsar harangued his army from it after the passage of the Rubicon (?). Near it is a small chapel erected on the spot where St. Antony once preached, and another on the canal where the saint is said to have preached to the fishes because the people refused to hear him. — The *Corso d'Augusto*, which crosses this piazza, leads to the l. to the *Porta Romana*, and to the r. to the *Piazza Cavour* and the bridge of Augustus.

The **Porta Romana* is a triumphal arch of travertine, of simple design, erected to Augustus as a token of gratitude for the restoration of the roads, as the inscription records (the inscription, however, has been inaccurately restored; the letters to the r. outside the gate also belong to it). Above are medallion figures, on the outside Jupiter and Minerva, on the inside Neptune and Venus. — The scanty remains of an *Amphitheatre* (to which the *Via dell' Anfiteatro*, the second side-street of the *Corso* from the *Porta Ro-*

mana, leads), near the town-wall and beyond S. Marino, do not merit a visit.

In the Piazza Cavour is the *Palazzo del Comune*, containing an altar-piece by *Dom. Ghirlandajo*, and a *Pietà* by *Giov. Bellini* (painted about 1470). In front of it rises a bronze *Statue of Pope Paul V.* (inscription on the pedestal obliterated). Beyond the *Teatro Vittorio Emanuele*, erected in 1857, is the ancient *Palace of the Malatesta*, now a prison, and in a very dilapidated condition. Their arms are still to be seen over the entrance. The town-wall to the r. of the palace commands a fine view of the mountains. From the history of the Malatestas Dante derived the touching episode of 'Francesca da Rimini' (*Inferno V.*, 121), which Byron has translated with so masterly a hand.

The *Library* (in the *Via Gambalunga*, which diverges from the Piazza Cavour to the E.), founded in 1617 by the jurist Gambalunga, contains 23,000 vols. and MSS. An arcade to the l. in the court, now half built up, contains Roman inscriptions and sculptures, among which are a female figure in relief, with thin, close-fitting drapery, and a good female head.

At the end of the Corso is the five-arched **Ponte d'Augusto*, the highest of the bridges by which the *Marecchia* (ancient *Ariminus*) is crossed at Rimini, and one of the finest ancient structures of the kind. It crosses to the Borgo S. Giuliano, where the *Via Emilia* united with the *Via Flaminia* which led to Rome. Here too is situated the church of

S. Giuliano, with altar-piece by *Paolo Veronese*, and an ancient picture by *Lattanzio della Marca*.

In the *Castel di S. Leo*, 18 M. to the W. of Rimini, the notorious *Cagliostro* (Giuseppe Balsamo, born at Palermo in 1743) died in confinement in 1794. From S. Leo a bridle-path, much frequented by fishermen, leads to *Florence* by *Camaldoli* and *Vallombrosa*, traversing picturesque ravines.

An excursion may also be made to the ancient republic of (15 M.) *San Marino*, the smallest in the world, said to have been founded in an inaccessible wilderness by St. Marinus at the time of the persecutions of the Christians under Diocletian. This diminutive state braved all the storms of mediæval warfare and even the ambition of Napoleon. It retained its ancient constitution till 1847, when its senate was converted into a chamber of deputies. The precipitous rock in a bleak district, on which the town (1000 inhab.) is situated, is reached by one road only, viz. that from Rimini. The village of *Borgo* at the base is the residence of the wealthier inhabitants. A cavern, through which a perpetual current of cold air passes, is an object of curiosity. The celebrated epigraphist and numismatist Count *Bartolommeo Borghesi*, born at Savignano in 1781, was from 1821 until his death on 16th April, 1860, a resident at S. Marino, where he arranged and described his admirable collections and received visits from foreign savants.

Beyond Rimini the train skirts the coast, passes *S. Martino* and *S. Lorenzo*, crosses the streams *Marano* and *Conca*, and reaches stat. *La Cattolica*, so called from having been the residence of the Rom. Catholic bishops during the Council of Rimini in 359. A chain of hills descends here to the sea; the train ascends for some

distance, and then passes through them by means of a long tunnel. It crosses the *Tavollo* and passes the *Villa Vittoria*, situated on the l. side of the road to Rimini, the residence of Queen Caroline of England when Princess of Wales. Then across the *Foglia* (ancient *Isaurus* or *Pisaurus*) to

20 $\frac{1}{2}$ M. **Pesaro** (*Leone d'Oro*; *Italia*), a town with 19,000 inhab., the ancient *Pisaurum*, once the capital of the province of Pesaro which was united with that of Urbino, and formerly belonging to the Pentapolis Maritima. A Roman colony, founded here B. C. 184, was afterwards destroyed by Totilas, but rebuilt by Belisarius. During the middle ages Pesaro was successively governed by the Malatestas, the Sforzas, and the della Rovere, dukes of Urbino, under whom, and chiefly through the influence of Lucrezia d'Este, it became a cradle of art and literature, and was visited by *Bernardo* and *Torquato Tasso*. In 1631 it was united to the States of the Church.

Pesaro was the birthplace of the celebrated composer *Gioacchino Rossini* (b. 1789, d. at Paris 1868), the 'swan of Pesaro' as he has been termed. Two of his admirers, Baron Salamanca of Madrid and M. Delahaute of Paris, have erected a statue to him (in bronze), on the r. of the egress from the station (visible from the train).

The route from the station to the town (carr. to the Piazza Maggiore $\frac{1}{2}$ fr.) leads to the r., past the back of the monument of Rossini, and enters the gate from which the old diligence road issues. To the l. is the *Teatro Rossini*, in a straight direction the *Piazza*. In the latter, on the l., is the *Prefettura*, the ancient palace of the dukes of Urbino, with a large hall containing the archives. Facing the traveller is the *Palazzo Municipale*. Opposite to it is a façade erected in 1848, with statues of *Rossini* and *Perticari* in marble, behind which is the church of *S. Domenico* with a handsome portal of the 15th cent.

Passing through the second court of the *prefettura* to the l., and traversing the *Via S. Caterina*, we reach the *Biblioteca Olivieri* in the Palazzo Marchonelli, containing 13,000 vols. and 600 MSS., among which are various reminiscences of the golden age of Pesaro under the dukes, and letters and remarks by Tasso. In the entrance, the court, and the staircase are a few sculptures and inscriptions (on the staircase is an interesting ancient Greek inscription on the fluting of a Doric column).

The *Foglia* is crossed by an ancient bridge dating from the Roman period.

The house in which Rossini was born, and another in which Francesca da Rimini is said to have lived, are shown to visitors.

None of the Churches possess much merit. *S. Francesco* contains an enthroned Madonna by *Giovanni Bellini*, *S. Cassiano* a *S.*

Barbara by *Simone da Pesaro*, and *S. Spirito* a *Christ on the Cross by *Luca Signorelli*.

Opposite the spacious *Manicomio*, or *Ospizio degli Incurabili* (lunatic asylum), which contains a pleasing collection of majolica vases, are the small *Orti Giuli*, where a bastion of the town-wall commands a fine view of the *Foglia* and *Monte S. Bartolo*. A memorial tablet near it records that the house once stood here in which *Torquato* and *Bernardo Tasso* lived and wrote their poetry during the regime of the *della Rovere*.

Pesaro is famous for its figs.

Near *Pesaro* is *Monte S. Bartolo*, where the Roman tragic dramatist *L. Attius* is said to be interred; beyond it *L'Imperiale*, a villa erected by *Leonora Gonzaga*, and adorned with frescoes by *Raffaele del Colle*, once a favourite residence of the dukes, and praised by *Bernardo Tasso*, but sadly neglected since the last century. In the vicinity is the church of the *Girolamitani*, with a damaged picture of *St. Jerome* by *Giovanni Santi*. One of the finest prospects in the environs is obtained from an eminence behind the monastery.

AN EXCURSION TO URBINO is most easily accomplished from *Pesaro*. Diligence daily at 5 a. m. from *Urbino* to *Pesaro* in 5—6 hrs., leaving again at 1 p. m. in time to meet the evening trains. The road leads through the valley of the *Foglia*, which falls into the sea at *Pesaro*, to *Montecchio*, and then gradually ascends by the brook which falls into the *Foglia*.

Urbino (Italy, tolerable), the ancient *Urbinum Metaurense*, deriving its name from the neighbouring *Metaurus*, lies on an abrupt cliff, surrounded by barren mountains. The town (15,000 inhab.) boasts of an university with as many professors as students. Its monuments and historical associations are interesting.

In the 13th cent. the town came into the possession of the *Montefeltro* family, and under *Federigo Montefeltro* and his son *Guidobaldo* in the 15th cent. attained to such prosperity as entirely to eclipse the neighbouring courts of the *Malatestas* at *Rimini* and the *Sforzas* at *Pesaro*. *Federigo Montefeltro*, who distinguished himself as a condottiere in the feuds of the 15th cent., married his daughter in 1474 to *Giovanni della Rovere*, a nephew of *Sixtus IV.*, and was in consequence created duke of *Urbino*. In this capacity he acquired a well-merited reputation as a patron of science and art, and *Urbino* was styled the 'Italian Athens'. His example was followed by his son *Guidobaldo I.*, who was zealously seconded by his duchess, the beautiful and accomplished *Elisabetta Gonzaga*. *Guidobaldo* was expelled in 1497 by *Caesar Borgia*, but after the death of *Alexander VI.* returned in triumph to *Urbino*, where he was visited during three festive days by his relative *Julius II.*, who had now become pope (1503—19), and was on his route to *Bologna*. On this occasion the latter became acquainted with the youthful *Raphael Santi* (born March 28th, 1483, at *Urbino*), who at first studied under the guidance of his father, the master *Giovanni Santi*, subsequently under the celebrated *Pietro Vannucci* (*Perugino*) at *Perugia*, and in 1504 went to *Florence* to perfect himself by the study of the admirable works of *Leonardo da Vinci* and *Michael Angelo Buonarroti*. On the death of Duke *Guidobaldo* in 1508, *Julius II.* summoned *Raphael* to decorate the *Stanza della Segnatura* with frescoes. Under *Julius* and his successor *Leo X.* *Raphael* acquired the reputation of the greatest painter of the day, and died 6th April, 1520. For the development of his genius, however, he was in a great measure indebted to the munificent patronage of the court of *Urbino*. Here Count *Balthasar Castiglione* wrote his 'Cor-

tegiano', the ideal of a courtier; here, also, resided the learned *Polydorus Vergilius*; and the artist *Federigo Baroccio*, who distinguished himself at Rome as a successful imitator of Raphael, was a native of Urbino (b. 1528), where he died in 1612. In 1626 the duchy was incorporated with the States of the Church, when Urban VIII. persuaded the last and childless duke *Francesco Maria II.* to abdicate.

The town still contains many memorials of its golden period. The **Ducal Palace*, erected for *Federigo Montefeltro* by *Luciano Laurana*, an Illyrian, in 1468, was then regarded as the finest structure of the kind in Italy, and is still an unrivalled example of the early Renaissance, being remarkable for its symmetrical proportions and the rich decoration of its halls, windows, buttresses, chimney-pieces (by *Francesco di Giorgio* and *Ambrogio Baroccio*, ancestor of the painter of that name), etc. On the staircase the statue of Duke Frederick. The library of the palace and other collections have been transferred to Rome. The corridors contain a considerable collection of well arranged inscriptions from Rome and the Umbrian municipia, begun by the epigraphist *Fabretti*.

The churches still contain valuable pictures, although many of their treasures have been removed to the *Pinacoteca Municipale*.

The **Cathedral* possesses good pictures of St. Sebastian and the Eucharist, by *Baroccio*; in the sacristy the Scourging of Christ, almost in miniature, beautifully finished, by *Piero della Francesca*; St. Martin and Thomas à Becket, by *Timoteo della Vite*, and a portrait of the duke.

S. Francesco contains pictures by *Giovanni Santi*, a Madonna with St. John the Baptist, St. Sebastian, St. Jerome, and St. Francis, with three kneeling figures of the donors, members of the Buffi family (not of the family of Raphael, as was formerly believed); St. Rochus and Tobias by *Timoteo della Vite*; also monuments of the princes of Urbino.

S. Francesco di Paola, with two pictures of *Titian*, the Resurrection and Eucharist. — *S. Giuseppe*, with a **Madonna* by *Timoteo della Vite*, and (in the oratorio) a copy of Raphael's *Sposalizio* by *Andrea Urbani*. — The *Oratorio of the Confraternità di S. Giovanni* is covered with paintings by *Lorenzo da S. Severino* and his brother, of the school of Giotto, History of the Virgin and John the Baptist. — The college near *S. Agata* contains an interesting picture by *Justus van Ghent*, a pupil of Van Eyck, of 1474. In the church of **S. Bernardino*, $\frac{1}{4}$ M. from the town, are the tombs of the dukes *Federigo* and *Guidobaldo*; in the sacristy thirteen painted panels by *Antonio di Ferrieri* (1486), and the Dead Christ by *Giovanni Santi*.

Raphael's House is indicated by an inscription. On one of the walls is a Madonna with sleeping Child, long regarded as an early production of Raphael, but ascertained to have been executed by his father *Giovanni Santi*. It is intended to erect in his native town a monument worthy of the great master, for which purpose a committee has existed for some years.

In the *Theatre*, formerly celebrated for its decorations by *Girolamo Genga*, the first Italian comedy was performed. This was the *Calandra* of Cardinal *Bibbiena* (or rather *Bernardo Divisio* of Bibbiena in the Casentino, b. 1470, d. at Rome 1520), the friend of Pope Leo X. and patron of Raphael.

From the height occupied by the *Fortezza* an interesting *survey of the sterile chain of the Apennines may be made.

From Urbino a small diligence runs daily to *Fossombrone* in 3 hrs. The traveller may alight at the point where the road reaches the *Metaurus*, and visit the neighbouring **Furlo Pass* on foot. A carr. may be procured at the village of *Acqualagna* ($3\frac{1}{2}$ M.) to convey the traveller back to Fossombrone. Communication between Fossombrone and *Pano* is kept up by vetturini, by the diligence from Perugia 3 times weekly, and by the corriere daily. The traveller bound for Rome may therefore easily accomplish an excursion to Urbino, either from Pesaro, or from Fossombrone.

From Pesaro to Ancona the line skirts the coast, occasionally approaching within a few yards of the sea, of which a pleasant view is afforded.

7 $\frac{1}{2}$ M. **Fano** (**Moro*; *Tre Re*), the ancient *Fanum Fortunae*, is indebted for its origin to a temple of Fortune, a fact commemorated by a modern statue of Fortune on the public fountain. It afterwards prospered, and was celebrated as the birthplace of Vitruvius. It is now a pleasant little town, surrounded by ancient walls and a deep moat, and sometimes visited as a watering-place (less expensive than Rimini).

The chief attraction is the **Triumphal Arch of Augustus*, a structure of simple design, to which an additional storey was added in the 4th cent. when it was re-dedicated to Constantine.

Churches: **Cathedral of S. Fortunato*; in front of it are four recumbent lions which formerly supported the pillars of the portico. In the interior the chapel of S. Girolamo (2nd to the l.) contains a monument of the Rainalducci family; nearly opposite (4th to the r.) is a chapel adorned with sixteen frescoes by *Domenichino*, once excellent, but now disfigured by restorations. In the chapel of the sacristy, a Madonna with two saints, by *Lodovico Caracci*.

S. Maria Nuova possesses two fine paintings by *Pietro Perugino*, one a Madonna, painted in 1497 for the Duranti family, with beautiful 'predella', the other the Annunciation.

S. Croce, the hospital-church, contains a Madonna with four saints by *Giov. Santi*.

S. Paterniano, dedicated to the first bishop of Fano, a handsome structure, possesses a Betrothal of the Virgin, by *Guercino*.

S. Pietro, an imposing and richly decorated church, is embellished with fine frescoes by *Viviani*; in the chapel of the Gabrielli an Annunciation by *Guido Reni*.

S. Francesco contains several monuments of the Malatestas of the 14th and 15th cent. (closed).

The *Collegio Folfi* contains David with the head of Goliath, by *Domenichino*, and copies of his frescoes in the cathedral.

The *Theatre*, decorated by *Bibbiena*, once one of the most celebrated in Italy, has recently been re-erected. Pope Clement VIII. (Aldobrandini) was born at Fano in 1536. The first printing-press with Arabic types was established here in 1514 at the expense of Pope Julius II.

A good road leads from Fano by *Fossombrone* to *Urbino*; another over the *Furlo Pass* (p. 276) to *Fossato*, on the line from Ancona to Rome.

Beyond Fano the train crosses the broad and impetuous *Metauro*, the ancient *Metaurus*, celebrated for the defeat of Hasdrubal, B. C. 207; then the *Cessano*, near stat. *Marotto*, and reaches

13 $\frac{1}{2}$ M. **Sinigaglia** (*Locanda della Formica*), the Roman *Sena Gallica*, a seaport-town with 23,000 inhab., a great number of whom are occupied in the fishing trade. The ancient town, be-

longing to the Galli Senones, was destroyed by Pompey during the civil war between Marius and Sulla. During the middle ages it was frequently devastated by fire and sword, so that the present aspect of the town is comparatively modern. The church of S. Maria delle Grazie contains an Annunciation by *Fra Carnevale* (*Bartolommeo Corradini* of Urbino, d. 1484). — The town is well known for its important *Fair*, held between 20th July and 8th Aug., established 600 years ago, and once the most frequented in Italy. Sinigaglia was an episcopal diocese as early as the 4th cent. Pope *Pius IX.* (Giovanni Maria, Count Mastai-Feretti) was born here in 1790, and the celebrated singer *Angelica Catalani* in 1784 (d. at Paris, 1849).

Stat. *Casa Bruciate*; fine view towards the S. of the promontory of Ancona, rising above the sea. A short distance farther, the train crosses the *Esino*. At (10½ M.) stat. *Falconara* the line unites with the Ancona and Rome Railway (see *Baedeker's Central Italy*), and soon reaches (5 M.) *Ancona*.

46. Ancona and its Environs. Osimo. Loreto.

Hotels. **LA PACE* (Pl. a), on the quay, D. 3½, omnibus 1, facchino ½ fr.; *VITTORIA* (Pl. b), Strada Calamo, with **trattoria*, R. 2—3, A. ½, omnibus 1 fr.; *EUROPA*, Via S. Annunziata. — *Caffè del Commercio* at the theatre; *Dorico*, opp. the Exchange (p. 280); *del Corso*; *Garibaldi*, Piazza Cavour; **Birraria Glaeser*, with garden, Corso Vitt. Emanuele; *Leone d'Oro*, Corso.

Post Office (Pl. 20; 8—6 o'clock), Str. Calamo. **Telegraph Office**, Via del Porto.

Cabs. One-horse cab from station to town, incl. luggage, 1, at night 1½ fr.; two-horse 1½ or 2 fr. — For 1 hr. 1½—2 fr.; each additional ½ hr. 60—80 c. — Beyond the town 2 fr. 50 or 3 fr. 60 c. for 1 hr., each additional ½ hr. 1 fr. 15 or 1 fr. 70 c. — *Omnibus* from the station to the town 35 c.

Steamboats of the Austr. Lloyd (office in the Piazza S. Maria) to Trieste once weekly in 20 hrs., to Athens in 6 days, comp. *Baedeker's S. Italy*. There are also English, French, and Italian companies; agents in the Via di Porto.

Railway to Foggia and Brindisi (Foggia-Naples), see *Baedeker's S. Italy*. First stations (p. 280) *Osimo*, *Loreto*, and *Porto Recanati*; thus far in 1—1¼ hr. (fares 3 fr. 10, 2 fr. 20, 1 fr. 50 c.). From Ancona to Foligno and Rome, see *Baedeker's Central Italy*.

Ancona, the capital of a province, with 46,000 inhab. (of whom upwards of 6000 are Jews), and possessing an excellent harbour, is beautifully situated between the two promontories of *Monte Ciriaco* and *Monte Conero* or *Monte Guasco*. It has been a free harbour since 1732, a privilege it was permitted to retain when incorporated with the kingdom of Italy (the formalities of the douane must therefore be undergone when the town is quitted). Silk and oil are largely manufactured here. *Ancona* is celebrated for the beauty of its women, and deserves a visit on account of its beautiful situation and interesting buildings.

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Stazione della Ferrovia

ANCONA.

1. Arco Clementino
2. Arco Traiano
3. Arsenale

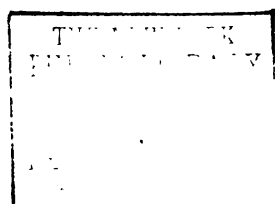
Chiese:

4. S. Agostino
5. S. Bartolomeo
6. S. Ciriaco (Duomo)
7. S. Domenico
8. S. Francesco ad alto
9. S. Francesco della scala
10. S. Gesù
11. S. Maria della Piazza
12. S. Palastia

- B. 1. B. S. Pellegrino
- B. 1. H. Loggia de Mercanti
- C. 1. 15 Palazzo del Governo
- C. 4. 16 di Giustizia
- C. 4. 17. Leuchtemberg
- D. 1. 18. Statua di Clemente
- C. 1. 19. Teatro del Muse
- D. 3. 20. Posta delle Lettere
- D. 4. 21. Monumento del Conte Carour
- D. 2. Alberghi:
- D. 2. a. Albergo della Pace
- C. 3. b. Vittoria
- D. 2. c. Milano

- C. 2.
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Ancona is supposed to have been founded by Doric Greeks from Syracuse, whence termed *Dorica Ancon* (i. e. 'elbow', from the form of the promontory). It was subsequently a Roman colony, and the harbour was enlarged by Trajan. In the middle ages it repeatedly recovered from the ravages of the Goths and others, and in 1532 came into the possession of Pope Clement VII. through the instrumentality of Gonzaga. Ancona is also frequently mentioned as a fortress in the annals of modern warfare. Thus in 1796 it was surrendered to the French, in 1799 to the Austrians, in 1805 to the French again; in 1815 it was ceded to the pope, to whom it belonged till 1860. In 1832-38 the citadel was garrisoned by the French (under the Perier ministry), in order to keep in check the Austrians, who were in possession of Bologna and the surrounding provinces. In 1849 the town was the scene of many excesses, and on 18th June was re-captured by the Austrians; on 20th Sept. 1860, after the battle of Castelfidardo, it was finally occupied by the Italians.

Following the handsome quay towards the N., in the direction of Monte Guasco, we reach the marble **Triumphal Arch* (Pl. 2), erected A. D. 112 by the Roman senate in honour of Trajan on the completion of the new quays, as the inscription records, and one of the finest ancient works of the kind now extant. The holes to which its original bronze enrichments were attached are still observed.

The new quay constructed by Pope Clement XII., a continuation of the old, also boasts of a triumphal arch, designed by *Vanvitelli*, but far inferior to the other. Its façade is towards the sea and is destitute of inscription. The harbour is defended by several forts.

The **Cathedral of S. Ciriaco* (Pl. 6), dedicated to the first bishop of Ancona, stands on an eminence rising above the harbour and commanding an extensive view of the town and the sea, occupying the site of a temple of Venus mentioned by Catullus and Juvenal. It contains ten beautiful columns which once belonged to the ancient temple. The church, like St. Mark's at Venice, is in a mixed Lombard and Oriental style of architecture, and is in the form of a Greek cross, each of the arms being flanked with aisles. The octagonal dome with which it is covered is one of the oldest in Italy. The façade, which is said to have been designed by *Margheritone d'Arezzo* in the 13th cent., has a beautiful Gothic portice, the foremost columns of which rest on red lions. The crypt of the r. transept contains the **Sarcophagus of Titus Gorgonius*, Prætor of Ancona, with scenes from the life of Christ (the Nativity, Adoration, Baptism, Entry into Jerusalem, Christ before Pilate, Christ as Judge, Christ and the apostles with Gorgonius and his wife at the Saviour's feet), and other Christian antiquities (Mary and two saints, head of Christ of 1213, Entombment in painted terracotta, etc.). The crypt of the l. modernised transept contains the tombs of SS. Cyriacus, Marcellinus, and Liberius.

Within a house at the foot of the cathedral are scanty remains of a Roman amphitheatre.

The *Palazzo Comunale* (Pl. 15) contains a few unimportant Roman

antiquities. The *Strada delle Scuole* descends thence to (1.) the church of **S. Francesco* (Pl. 9), resting on a massive substructure (now a barrack), with a very rich Gothic *portal. The street next leads to the (r.) *Prefettura*. In front of the fine Renaissance archway leading into the court we turn to the r. (Contr. della Catena) to the church of *S. Maria della Piazza* (Pl. 11), with its peculiar Romanesque-Lombard *façade of the 12th cent. and traces of a projected portico. — We now return through the *Prefettura* (with fine pointed arcades to the l. in the court) to the *Piazza Maggiore*, or *di S. Domenico*, surrounded by lofty houses and adorned with a statue of Clement XII (Corsini, 1730—40). The street quitting the piazza on the side opposite the statue leads to the *Exchange* (Pl. 14), a curious Gothic-Moorish edifice by Tibaldi, with an equestrian statue over the door. The street to the l. leads to the *Piazza del Teatro*, the centre of business, beyond which rises the church of *S. Agostino* (Pl. 4) with a late Gothic portal showing a Renaissance tendency.

The still unfinished *Corso Vittorio Emanuele* ascends towards the E. from the piazza of the theatre to the spacious *Piazza Cavour*, where a colossal statue of the minister was erected in 1868.

The height above the railway affords a pleasing survey of the town and harbour.

Excursions. The Province of Ancona, the ancient *Picenum*, is a remarkably fertile district, replete with beautiful scenery. The Apennines send forth a series of parallel spurs towards the sea, forming a number of short, but picturesque valleys. The towns and villages are invariably situated conspicuously on the heights. To the W. the view is bounded by the *Central Apennines*, which here attain their greatest elevation in several continuous ranges, from the *Montagna della Sibilla* to the *Gran Sasso d'Italia*, and are covered with snow till July. Towards the E. glitters the broad Adriatic, on which numerous picturesque sails are visible in clear weather, a contrast which constitutes the principal charm of the views on the E. coast of Italy.

On the coast to the S. of Ancona, rises the **Monte Conero* (1763 ft.), with a venerable Camaldulensian monastery, commanding a superb panorama. Distance about 9 M. A tolerable road traversing the coast hills is followed nearly to (7 M.) *Sirolo* (2000 inhab.), and a path then ascends to the top of the hill in $\frac{3}{4}$ hr. A carriage (see p. 278) may be taken as far as the foot of the hill.

The *Ancona-Foggia Railway* (fares to Recanati, see p. 278) penetrates the heights enclosing Ancona by means of a tunnel. To the l. rises the *Monte Conero* (see above). First stat. (r.)

Osimo (*Albergo della Corona*, in the market-place; omnibus from the station to the town, $2\frac{1}{2}$ M. distant, 60 c.), the ancient *Auximum*, colonised by the Romans B. C. 157, and mentioned by

Cæsar, is now a country-town with 5000 inhab., situated on a hill in a naturally strong position. The greater part of the **Town Wall*, dating from the 2nd cent. B. C., is still standing. A walk round it is recommended for the sake of the beautiful view it affords. The *Palazzo Pubblico* in the spacious *Piazza* contains inscriptions and statues of celebrated natives of the place, dating from the imperial period, but barbarously mutilated on the occasion of the capture of the town in the 16th cent. One of the inscriptions mentions Pompey, who was settled for a time in Picenum. — From Osimo to Loreto in 1½ hr. by carr. (one-horse 5 fr.).

Proceeding hence by railway, the traveller perceives (r.) *Castelfidardo*, where on 18th Sept., 1860, the papal troops under Lamoricière were totally defeated by the Italians under Cialdini.

Loreto (*Campana*, or *Posta*, in the principal street; *Pace*; omnibus to the town 60 c.), situated on a hill at some distance from the line, and affording admirable **views* of the sea, the Apennines, and the province of *Ancona*, is a celebrated resort of pilgrims (nearly half a million annually). It consists of little more than a single long street, full of booths for the sale of rosaries, medals, images, etc., and is much infested by beggars.

According to the legend, the house of the Virgin at Nazareth became an object of profound veneration after the year 336, when the aged Empress Helena, mother of Constantine, made a pilgrimage thither, and caused a basilica to be erected over it. Owing to the incursions of the Saracens the basilica fell to decay, and after the loss of Ptolemais the *Casa Santa* was miraculously transplanted by the hands of angels to the coast of Dalmatia (the precise spot being between Fiume and Tersato), in 1291, where it remained undisturbed during three years. For some unknown reason, however, it was again removed by angels during the night, and deposited near Becanati, on the ground of a certain widow *Laureta* (whence the name *Loreto*). A church was erected over it, and a number of houses soon sprang up for the accommodation of the devout believers who flocked to the spot. In 1586 Pope Sixtus V. accorded to Loreto the privileges of a town.

Among the numerous pilgrims who have visited this spot may be mentioned Tasso, who thus alludes to it:

*'Ecco fra le tempeste, e i fieri venti
Di questo grande e spazioso mare,
O santa Stella, il tuo splendor m'ha scorto,
Ch' illustra e scalda pur l'umane menti'.*

The *Chiesa della Casa Santa* possesses no great architectural merit. The handsome façade was erected under Sixtus V., a colossal statue of whom adorns the entrance flight of steps. Over the principal door is a life-size statue of the Madonna and Child, by *Girolamo Lombardo*, his sons, and his pupils; there are also three superb bronze-doors, executed under Pope Paul V., 1605—21, and worthy of comparison with those of Pisa and Florence. The campanile, designed by *Vanvitelli*, is a very lofty structure in a richly decorated style, surmounted by an octagonal pyramid. The principal bell, presented by Pope Leo X. in 1516, weighs 11 tons.

In the *Interior*, to the l. of the entrance, a beautiful *font, cast in bronze by *Tibursio Verzelli* and *Giambattista Vitale*, and adorned with bas-reliefs and figures of Faith, Hope, Charity, and Fortitude. On the altars and in the chapels of the nave, *mosaics representing St. Francis of Assisi, by *Domenichino*, and the Archangel Michael, by *Guido Reni*; also a number of valuable pictures, frescoes, and sculptures.

In the centre of the church rises the '*Casa Santa*', a simple brick-building, $13\frac{1}{2}$ ft. in height, 28 ft. in length, and $12\frac{1}{2}$ ft. in width, surrounded by a lofty *Marble Screen designed by *Bramante*, and executed by a number of the most celebrated masters (*Sansovino*, *Girolamo Lombardo*, *Giovanni da Bologna*, *Bandinelli*, etc.). It was begun under Leo X., continued under Clement VII., and completed under Paul III. The four sides are adorned with beautiful sculptures, reliefs, statues of prophets and sibyls, etc.

W. Side. *Annunciation, by *Sansovino*, termed by Vasari, '*una opera divina*'; smaller representations by *Sangallo*, *Gir. Lombardo*, and *Gugl. della Porta*.

S. Side. *Nativity, by *Sansovino*; David and Goliath, Sibyls, Adoration of the Magi, by other masters.

E. Side. *Arrival of the Casa at Loreto, by *Niccolò Tribolo*; above it Death of the Virgin, by *Giambologna*.

N. Side. *Nativity of the Virgin, begun by *Sansovino*, continued by *Baccio Bandinelli* and *Rafaële da Montelupo*. Bas-reliefs: *Nuptials of the Virgin, by the same masters.

This sumptuous and unparalleled structure with its embellishments cost an enormous sum, although a number of the masters piously declined remuneration.

In a niche of the interior is a small image of the Virgin and Child in cedar, painted black, attributed to St. Luke. It is richly adorned with jewels, the lustre of which is enhanced by silver lamps always kept burning. In 1798 it was carried off to Paris by the French.

In the *N. Transept* is the entrance to the **Treasury* (open to the public on Sund. till 11. 30 a. m., at other times fee 1 fr.), which contains a number of valuable votive offerings and other curiosities, the gifts of monarchs and persons of rank. Several of the treasures disappeared at the time of the Peace of Tolentino (1797).

The *Jesuits' College* and the **Palazzo Apostolico*, begun in 1510 from designs by *Bramante*, are situated in the piazza in front of the church. In the latter is the handsome *Hall of the Princes*, containing a choice picture-gallery: **Titian*, Christ and the woman taken in adultery; *Vouet*, Last Supper; *Schidone*, St. Clara; *Guer-cino*, Descent from the Cross; **Ann. Caracci*, Nativity of Christ.

From Loreto by railway in 20 min. to

Recanati, situated at some distance from the line, a fortified and important place in the middle ages. Municipal privileges were accorded to it by Emp. Frederick II. in 1229, the charter of which is shown at the *Palazzo Comunale*. The town is loftily situated, and commands a number of charming views. The Cathedral of

S. Flaviano, with a Gothic perch, contains the monument of Gregory XII., of 1417. Several of the palaces merit notice, especially that of the *Leopardi*. The library and collections of the scholar and poet *Giasomo Leopardi* (d. 1837) are shown here.

From Recanati we may either return by Loreto to the railway, or prolong our excursion to *Macerata*, a place of some importance (diligence thence to the station). The road to it passes the ruins of *Helvia Ricina*, after the destruction of which Recanati and Macerata sprang up. Remains of an amphitheatre, of a bridge, etc., are observed close to the river *Potenza*.

47. From Bologna to Florence.

82 M. RAILWAY. Express in $4\frac{1}{4}$ hrs.; fares 16 fr. 55 c., 13 fr.; ordinary from Bologna to Pistoja in 4 hrs., thence to Florence in $1\frac{1}{2}$ hr.; fares to Pistoja 11 fr. 80, 8 fr. 65, 6 fr. 50 c.; to Florence 13 fr. 80, 11 fr. 20, 8 fr. 40 c.

This line, which intersects the Tuscan Apennines in nearly a straight direction, is one of the grandest in Europe. Bridges, tunnels (45 in all), and galleries are traversed in uninterrupted succession. Beautiful views are obtained (generally to the l.) of the valleys and gorges of the Apennines, and farther on, of the luxuriant plains of Tuscany, the 'Garden of Italy'.

The line ascends the valley of the *Reno* nearly to Pracchia, and crosses it a short distance beyond Bologna. On an island in the Reno, not far from Bologna, the Second Triumvirate was concerted by Octavian, Antony, and Lepidus, B. C. 43.

First stat. *Borgo Panigale*; then *Casalecchio*, where the valley of the Reno expands into the plain of the Po. Here on 26th June, 1402, the army of Giovanni Bentivoglio was defeated by Gian Galeazzo Visconti, and on 21st May, 1511, that of Pope Julius II. under the Duke of Urbino, by the French. On the l., near stat. *Sasso*, the brook *Setta* falls into the Reno, from which a subterranean aqueduct, constructed by Augustus, leads to Bologna. The restoration of this channel has recently been proposed with a view to supply the town with better water. Next stat. (17 M.) *Marnabotto*, with the spacious *Villa Aria*. Etruscan antiquities have been frequently found near the neighbouring village of *Misano*. Between this point and Pracchia there are 22 tunnels. At ($7\frac{1}{2}$ M.) stat. *Vergato* the valley expands; then stat. *Riola*; on the l. rise the abrupt peaks of *Monte Ovolo* and *Monte Vigese*; a landslip from the latter destroyed the village of *Vigo* in 1851. On the l. bank of the Reno is the modernised castle of *Savignano*, with picturesque environs. ($12\frac{1}{2}$ M.) Stat. *Porretta* (**Locanda Nuova d'Italia*; *Palazzino*), on the Reno, possesses mineral springs and baths, much frequented in summer. Beyond Porretta the line enters a narrow and romantic ravine of the Reno, from the sides of which numerous waterfalls are precipitated, particularly in spring, and is then carried by a series of tunnels, cuttings, and viaducts to the cul-

minating point where it crosses the Apennines. Beyond ($8\frac{1}{2}$ M.) stat. *Pracchia* the line gradually descends through a series of tunnels (23 between this point and Pistoja). Beyond stat. *Piteccio* a view is at length revealed of the lovely and populous plain of Tuscany. A number of charming villas are next passed, and the train stops at ($15\frac{1}{2}$ M.) *Pistoja* (p. 306).

From Pistoja to Florence, see R. 51.

The old road, now disused, from Bologna to Florence ascends the valley of the *Savona* and passes *S. Rufilo*, *Pianoro*, *Filigare*, and *Pietramala* in a bleak district. About $\frac{1}{2}$ hr. E. from the latter are *I Fuochi*, or the burning mountain (*Monte di Fo*), the flames of which (produced by gas, as proved by Volta) produce a most striking effect, especially at night. Similar, though less imposing, is the *Acqua Buja*, $\frac{1}{4}$ hr. W. of *Pietramala*, with inflammable water-bubbles. From *Pietramala* an ascent of 1 hr. at the base of *Monte Bent* and the *Sasso di Castro* to *Covigliaso*, at a considerable elevation, with an inn (*Posta*); then $1\frac{1}{4}$ hr. more to *La Futa*, the culminating point of the road, about 3000 ft. above the sea-level, occasionally obstructed by snow in winter. Then a descent to *Monte Carelli*, beyond which another ridge of the Apennines is traversed, and the road finally descends to the valley of the *Sieve*, known as the *Val di Mugello*. The road to the r. leads to *Barberino* and thence to *Prato* (and *Pistoja*), that to the l. to *Florence*. About 2 M. before *Cafaggiolo* is reached, the road passes *Le Maschere*, now an inn, situated in the midst of most picturesque scenery, and affording views of the Apennines and the extensive valley of the *Arno*.

Cafaggiolo is a post station on the r. bank of the *Sieve*. Then *Fontebuona*, beyond which the road descends rapidly; somewhat to the l. is *Pratolino*, a villa of the former grand-dukes, situated in the woods. A castle once erected here by Buontalenti for Francesco de' Medici, son of Cosmo I., for the reception of his mistress Bianca Capello, has long since been destroyed. Almost the sole trace of its former splendour is the statue of *Apenninus*, 60 ft. in height. The road now descends between villas and gardens, passing *Fiesole* (p. 365), to *Florence*, which is entered by the *Porta S. Gallo*.

48. From Genoa to Florence (by sea) by Leghorn, Pisa, and Empoli.

The Italian MAIL STEAMERS (comp. p. 94) of the *Società Rubattino* start daily (except Sundays) at 9 p. m. from Genoa for Naples via Leghorn. The vessels of the *Società Peirano* on Mond., Wed., and Frid. at 9 p. m.; those of *Valery Frères* on Mond., Thurs., and Sat. at 7 p. m.; those of the *Compagnie Fraissinet* on Mond. and Thurs. at 8 p. m. (average passage 9 hrs.). Fares to Leghorn $32\frac{1}{2}$, $22\frac{1}{2}$ fr.; tickets should be purchased at the offices. As some of these vessels are not unexceptionable with regard to cleanliness, enquiries should be made beforehand on this head. — Boat to or from the steamer 1 fr. each passenger, incl. luggage. — Travellers arriving at Genoa by sea, and intending to proceed thence by railway, avoid trouble and annoyance by at once booking their luggage for its destination, at the harbour, immediately after the custom-house examination. For this purpose a *facchino* of the *douane* (20 c.) should be employed, and not one of the unauthorised and importunate bystanders.

Leghorn, Ital. *Livorno*, French *Livourne*.

Arrival. The steamboats generally enter the inner harbour (*porto vecchio*, or *Mediceo*), but occasionally do not proceed beyond the outer harbour (*porto nuovo*). The tariff for disembarkation varies accordingly;

from the Porto Nuovo each pers. 1 fr., with ordinary luggage 1 fr. 50 c., for each additional package 30 c.; from the Porto Vecchio each pers. 50 c., with luggage 1 fr.; children under 8 years free, over 8 at half-fares. These fares should be paid to the superintending official, and not to the boatmen. — Portage into the town, or to the station, each box 80, travelling-bag 40, hat-box 20 c., or for these three articles together 1 fr. (according to tariff).

Hotels. *VICTORIA AND WASHINGTON, on the harbour and canal, R. 3—5 fr., D. at 5 o'clock 3½ fr.; *GRAN BRETAGNA with the *Pension Suisse*, near the harbour, Via Vittorio Emanuele 17, R. 2½ fr. and upwards, D. 3½ fr.; *HÔTEL DU NORD and HÔTEL D'ANGLETERRE, on the harbour; ILES BRITANNIQUES, Via Vitt. Emanuele 33; *ROBERTSON'S PRIVATE BOARDING HOUSE, comfortable. Some of the less pretending inns, which have trattorie, or restaurants, connected with them, are tolerable and inexpensive, such as GIAPPONE, PERGOLA, LUNA, VILLE DE TURIN, ROMA, PATRIA, etc., most of them in the Via Vitt. Emanuele. — For a prolonged stay private apartments are easily obtained.

Cafés. *Vittoria, *Ronzi, both in the Piazza d'Armi; *Posta*, Via Vitt. Emanuele, opposite the post-office; *Borsa*, *Americano*, and *Minerva* in the same street. — **Beer:** Meyer, Via Ricasoli 6 and Via dei Prati 1. — **Restaurants:** *Giardinetto*, *Pergola*, both in the Via Vitt. Emanuele; *Ghiacciaio*, Piazza d'Armi.

Post Office at the corner of the Corso Vitt. Emanuele and Piazza Carlo Alberto.

Telegraph Office, Via de' Lanzi 5.

Cabs. Drive in the town 85 c., beyond the town 1 fr. 70 c.; per hour 1 fr. 70 c., each additional ½ hr. 60 c.; to or from the station 1 fr. — At night, from 1 to 6 a. m., in the town 1 fr. 15 c., beyond the town 2 fr. 80 c.; per hr. 2 fr. 85 c.; to or from the station 1 fr. 80 c. — The services of the railway *facchini* at the station are gratuitous, but they generally expect a trifling fee.

Reading Room. *Gabinetto Letterario e Scientifico*, Piazza d'Armi 80, open the whole day, admission ½ fr.; *Schweizer Verein*, Via Cecconi 2.

Sea Baths outside the Porta a Mare. Bath with boat and towel 1 fr.; season from the middle of June to August. — **Warm Baths** in the town, near S. Marco, in winter 1 fr. 40 c., in summer 1 fr.; also in the Via della Pace.

Consuls. American, next door to the Victoria Hotel; English (Mr. Macbean), Via della Madonna 12; French, Piazza Maria; German, Piazza dei Domenicani 6; Russian, Via Ricasoli 5; Spanish, Piazza dei SS. Pietro e Paolo 7. — Belgian, Danish, Dutch, Swedish, and other consuls also reside here.

Theatres. *Regio Teatro degli Avvalorati*, in the street of that name; *Regio Teatro dei Floridi*, Via S. Marco 9, etc.

English Church, resident chaplain.

Railway by Pisa and Massa to La Spezia, see R. 49. — To Rome by the *Maremma Line* in 10 hrs. (see *Baedeker's Central Italy*). Steamboat-passengers touching at Leghorn generally have time for a short excursion to Pisa, to visit the cathedral and Campo Santo.

Leghorn, which was a very insignificant place in the 16th cent. (in 1551 only 749 inhab.), is indebted for its size and importance to the Medicis, who invited hither the oppressed and discontented from all parts of the continent, as, for example Roman Catholics from England, Jews and Moors from Spain and Portugal, and merchants from Marseilles who were anxious to escape from the perils of civil war. Montesquieu consequently terms Leghorn 'the master-piece of the dynasty of the Medicis'. Leghorn is a free harbour, and protected by fortifications. The rapidly increasing population is now 99,500 souls (including numerous

Jews), exclusive of a fluctuating sea-faring community of upwards of 3000.

The town which is a well built, thoroughly modern place, containing little to detain the traveller, may be explored in a few hours. The *Harbour* is a very busy spot, and extensive new works are now in progress. The inner harbour (*Porto Vecchio*, or *Mediceo*) is too shallow to admit vessels of large tonnage; the *Porto Nuovo* was therefore constructed during the present century, to the W. of the old harbour, and protected from the open sea by a semicircular mole. Picturesque glimpses are obtained hence of the sea with the islands of Elba, Gorgona, and Capraja. An excursion by boat on the harbour will be found pleasant in fine weather (1 fr. per hr., bargain necessary). By the harbour is the **Statue of the Grand Duke Ferdinand I.*, by *Giov. dell' Opera*, with four Turkish slaves in bronze by *Pietro Tacca*. On the pier, which is 500 yds. in length, rises the *Lighthouse*, erected by the Pisans in 1303; its platform affords a good survey of the town, harbour, and sea.

The town possesses well-paved streets and large, handsome squares. It is intersected by canals, and connected by a navigable canal with the *Arno*, the influx of which is 7 M. to the N. The *Corso Vittorio Emanuele* is the principal street. It leads from the harbour to the spacious *Piazza d'Armi*, in which the cathedral, the town-hall, and a small royal palace are situated. It proceeds thence to the *Piazza Carlo Alberto*, formerly termed *Piazza dei Principi*, adorned with colossal *Statues of the Grand Dukes Ferdinand III. and Leopold II.*, the last but one (d. 1824), and the last grand-duke of Tuscany. — The water of Leghorn is bad, but this evil was greatly remedied by the construction of a conduit, 5 M. in length, during the reign of Leopold II.

Walks. Pleasant grounds to the S., outside the *Porta a Mare*, and along the coast by the road to Ardenza; also in the *Giardino dei Bagni* (adm. 50 c., or by subscription) in the same neighbourhood, where a band plays every evening during the bathing-season (*Caffè Ristoratore*).

RAILWAY from Leghorn to (41 M.) Pisa in 25 min., fares 2 fr., 1 fr. 50, 1 fr. 20 c.; from Pisa by Empoli to (50 M.) Florence in 2½ hrs., fares 7 fr. 80, 6 fr. 40 c., 5 fr.

The line crosses the *Arno Canal* and traverses flat meadowland, intersected by canals and occasionally relieved by a few pines; to the r. rises a range of hills at some distance.

11 M. *Pisa*, see p. 292.

The *Railway to Florence* traverses a beautiful and fertile district on the l. bank of the *Arno*, running parallel to the high road as far as Montelupo. To the l. are the *Monti Pisani* (p. 300) with the ruined castle on the *Verruca*. Stat. *Navacchio*; then stat. *Cascina* on the *Arno*, where on the festival of S. Vittorio,

28th July, 1364, the Pisans were defeated by the Florentines (in the vicinity are the hydraulic works employed in draining the *Lago di Bientina*). Next stat. *Pontedera*, a small town at the confluence of the *Era* and *Arno*, where the road through the beautiful valley of the *Era* to *Volterra* diverges (diligence 3 times weekly in 6 hrs., fare 5 fr.).

Next stations *La Rotta*, *S. Romano*, and *S. Pierino*. To the l. in the distance the chain of the Apennines comes in view; to the r. on the height is *San Miniato dei Tedeschi*, a small town, raised by Emp. Frederick II. in 1226 to the dignity of seat of the imperial governor. Francesco Sforza was born here. The *Cathedral*, dating from the 10th cent., was remodelled in 1488, and decorated with statues in 1775. This town, like those of *Fiesole*, *Colle*, and *Volterra*, has the privilege of conferring the rank of nobility by an entry in its 'golden book'.

29½ M. Stat. *Empoli* is a small town in a fertile district. In 1260, after the defeat of the Florentines on the *Arbia*, the Ghibellines proposed to transfer the seat of government hither and to raze Florence to the ground. This project, however, was strenuously opposed by the heroic *Farinata degli Uberti*, an incident beautifully recorded by Dante in the 10th canto of his *Inferno*. The town is a busy place with old houses and narrow streets, and a church of 1093, containing good pictures by Lorenzo Monaco, S. Botticelli, Francesco di Giovanni, Cigoli, and others, and a fine *Baptistery* of 1447. A festival, celebrated here on Corpus Christi Day (*Fête de Dieu*), commemorates the ancient importance of the town.

Railway to Siena and Orvieto, towards the S., see *Baedeker's Central Italy*.

The line follows the valley of the *Arno*, crosses the small river *Pesa*, and reaches *Montelupo*. The castle (*Rocca*) of this place, according to the historian Villani, was fortified by the Florentines in 1203 in order to keep in check the hostile *Capraja* on the opposite side. Hence the appellation *Montelupo*, 'mountain of the wolf', which was desirous of devouring the goat (*capra*). On the l., before *Montelupo* is reached, the traveller perceives the *Villa Ambrogiana*, erected by Ferdinand I. on the site of an ancient castle of the *Ardinghelli*, and surmounted by towers and pinnacles. Beyond *Montelupo* the line crosses the *Arno*, and slowly winds through the defile of the *Gonfolina*, through which the *Arno* flows. The heights are clad with rock-pines, below which the *pietra serena*, a kind of sandstone frequently employed in the construction of the palaces of Florence, is quarried. At the extremity of the *Gonfolina* the line crosses the *Ombrone*, which falls into the *Arno*, and traverses a vine-clad district to the old borough of *Signa*, with its grey towers and pinnacles, founded in 1377 by the Florentines to command the road at this point. This place, as well as the op-

posite village of *Lastra*, is noted for its straw-plait. The valley now expands, being richly cultivated and resembling one continuous garden. Near stat. *S. Donnino* is *Brozzi*, with numerous villas which proclaim the proximity of the capital. The train now approaches the *Cascine*, the park of Florence, and enters the station near *S. Maria Novella*.

20½ M. *Florence*, see p. 311.

49. From Genoa to Pisa (*by land*) by *la Spezia*.

FROM GENOA TO SESTRI LEVANTE (26½ M.) in 2¼ hrs., fares 4 fr. 75, 3 fr. 35, 2 fr. 40 c. (The railway station is in the *Piazza del Rifugio*, at the end of the *Via Serra*, and to the E. of *Acqua Sola*, and will be eventually connected with the central station by a long tunnel beneath the town. On arriving at the central station travellers about to proceed direct to *La Spezia* should at once secure a *fiacre* to convey them to the other station.) Between *Sestri Levante* and *La Spezia* (37 M.) diligence 3 times daily, generally full and not recommended, in correspondence with the trains, in 8 hrs.; fares during the day *coupé* 8, interior 7, *banquette* 6 fr., at night (*corriere*) *coupé* 12, interior 10 fr.; one-horse carr. 25—30, two-horse 40 fr. — Steamer daily from *Sestri* to *La Spezia* (12 or 10 fr.) and *Leghorn*. — FROM *LA SPEZIA* TO *PISA* railway in 2½ hrs., fares 7 fr. 50, 6 fr. 10, 4 fr. 65 c.

The line generally follows the direction of the high road and skirts the coast, the *Riviera di Levante*, which affords views hardly inferior to those on the *Riviera di Ponente* (p. 94). The numerous promontories are penetrated by means of cuttings and tunnels, of which there are 38 in all, many of them of considerable length. Most of the villages resemble towns in their appearance, having narrow streets and lofty and substantial houses with painted enrichments as at *Genoa*.

Stations *Sturla*, *Quinto*, and (5½ M.) *Nervi*, with lemon-groves, the mild climate of which attracts visitors in winter (*Hôtel Oriental*; *Pension Anglaise*); then *Pieve di Sori*, *Sori* (charming view of the town and valley from the lofty viaduct of three storeys, which crosses the river high above the town), *Recco*, *Camogli* (situated to the r. on the shore). Farther on, the promontory of *Sta. Margarita* is penetrated by a long tunnel; the line now skirts the *Bay of Rapallo* with its numerous villas and fertile plain. Stat. *S. Margarita*, to the r. on the coast; *Rapallo*, a small seaport-town which carries on a considerable traffic in olive-oil, with the pilgrimage-church of the *Madonna di Montallegro*. Stat. *Zoagli*.

17 M. *Chiavari* (**Fenice*), charmingly situated, possesses silk-manufactories and a harbour. The line then traverses a fertile district and passes a succession of picturesque villages. (1¼ M.) Stat. *Lavagna*, a ship-building place, is the ancestral seat of the Counts *Fieschi*. Here *Sinibaldo de' Fieschi*, professor of law at *Bologna*, and afterwards elevated to the papal throne as *Pope Innocent IV.* (1243—54), the powerful opponent of *Emp. Fred-*

erick II., was born. Count Giovanni Luigi de' Fieschi, well known in history as the conspirator against the power of the Doria family (1547) at Genoa, was also a native of Lavagna. The train passes through a long tunnel and reaches

$2\frac{3}{4}$ M. **Sestri Levante** (*Albergo dell' Europa*), picturesquely situated on a bay which is terminated by a promontory, and at present the terminus of the railway.

The high road turns inland and ascends the scantily wooded mountains in long windings, affording fine retrospects of the peninsula and valley (the village in the latter is *Casazza*). Farther on, the village of *Bracco* becomes visible on the l.; then to the r. a view is again disclosed of the sea, near which the road leads. The village on the coast below is *Moneglia*. Then a gradual ascent through a somewhat bleak district to the *Osteria Baracca* (2236 ft.), whence the road descends into a pleasant valley in which lies the village of *Baracca*. After a slight ascent it next traverses a well cultivated district to *Pogliasca* (*Europa*) and *Borghetto* (*Ville de Milan*) in the valley of the impetuous *Vara*, an affluent of the *Magra* which falls into the sea near Sarzana and was the ancient frontier between Italy and Liguria, as the Rubicon on the E. formed the frontier of Gaul. The road skirts the broad, gravelly channel of the river for some distance, then diverges to the l. and enters a wooded tract, in which beautiful chestnuts predominate. Beyond *Baracca* the sea does not again come into view, until the last height before Spezia is attained, whence a magnificent prospect is enjoyed of the bay and the precipitous mountains of Carrara, the *Alpi Apuane* as the whole range is termed, towards the S.

La Spezia (*CROCE DI MALTA, R. 3 fr.; *VILLE DE MILAN, R. 3, L. 1, A. 1 fr. — Second class: ALBERGO NAZIONALE, R. 2, A. and L. $\frac{3}{4}$ fr., and GRAN BRETAGNA (commercial), both in the principal street. — *Sea Baths* 50 c., indifferent, the best near the station behind the Cappuccini. *Warm Baths* adjoining the 'Croce di Malta'. — *Diligence* twice daily, at 10 a. m. and 10 p. m., and carriages to Sestri Levante; fares as in the reverse direction. — *Steamboat* to Sestri Levante and Genoa daily at 3 p. m.), a small town with 11,000 inhab., is charmingly situated at the N.W. angle of the *Golfo della Spezia*, between two rocks crowned with forts. It possesses one of the best harbours in Europe, known and praised by the Romans as the *Portus Lunae* (Ennius: 'Lunai portum, est operae, cognoscite cives'), and since 1861 the principal naval depôt of Italy. La Spezia is visited as a bathing-place in summer, especially by the Genoese. Mild climate and rich vegetation.

Beautiful walks along the coast. Delightful excursion to *Porto Venere* on the W. side of the bay (two-horse carr. in $1\frac{1}{2}$ hr., 10 fr.; boat, in the same time, with one rower 8, with two 10 fr.), on the site of the ancient *Portus Veneris*. A most charming prospect is enjoyed from the ruins of the church of *S. Pietro* rising above the

sea, and supposed to occupy the site of the former temple of Venus. The opposite island of *Palmaria*, with a small fortress, is employed as a penal establishment for brigands. Pleasant excursions may also be made to the E. side of the bay, to the village of *Lerici*, etc.

The *Railway to Pisa* (47 M.) passes through several tunnels and reaches stat. *Arcola*, with a conspicuous campanile. Beyond the next tunnel the broad *Magra* is crossed. Then on the l. lies

Stat. *Sarzana* (*New York; Lunigiana*), Rom. *Sergiana*, or *Luna Nova*, from its having superseded the ancient *Luna*, with the picturesque fortification of *Sarzanella*, constructed by *Castruccio Castracani*. In 1467 the place fell into the hands of the Florentines under Lorenzo de' Medici, from whom it was again wrested by Charles VIII. of France; it subsequently belonged to the Genoese, then to the Sardinians. *Sarzana* was the birth-place of Pope Nicholas V. (Tommaso Parentucelli, 1447—55), a great patron of learning, and the founder of the library of the Vatican. The *Buonaparte* family is also said to have been settled in the *Lunigiana*, near *Sarzana*, before they transferred their residence to *Corsica*. The *Cathedral*, a good example of Italian Gothic, constructed of white marble, was begun in 1355. The environs are very fertile. Among the mountains to the l. the white rocks and gorges of the neighbouring marble-quarries are visible. To the r. a fine view of the Bay of *La Spezia*.

Between *Sarzana* and the next stat. *Avenza* are the ruins of *Luna*, situated on the coast. This old Etruscan town fell to decay under the Roman emperors, and was finally destroyed by the Arabs in 1016; its episcopal see was transferred to *Sarzana* in 1465. The site of the ancient town is still marked by the ruins of an amphitheatre and circus. From the town of *Luna* the district derives its appellation of *La Lunigiana*.

16½ M. Stat. *Avenza*, a small town on the brook of that name, above which picturesquely rises an old castle of *Castruccio Castracani*, of 1322, with bold round towers and pinnacles. This was formerly the frontier town of the Duchy of *Massa*. On the coast to the r. is a small harbour for the shipment of the *Carrara* marble.

BRANCH RAILWAY from *Avenza* in 12 min. to (3 M.)

Carrara (*Locanda Nazionale*, with the *Trattoria del Giardinetto*, in the principal street on the r., pranzo 2 fr.; travellers are cautioned not to spend the night here, as the mosquitoes are insufferable). A visit to the celebrated and interesting quarries requires 3 hrs. at least. Guides demand 5 fr., but will generally reduce their charge to 2—3 fr.; for a mere superficial survey their services may be dispensed with. Leaving the station, we turn to the r. and follow the street in a straight direction, past the theatre, to the Piazza, which is adorned with a statue of the grand-duchess *Maria Beatrice*, over life-size, erected in 1861. The bridge to the l. at the end of the piazza should then be crossed, and the road with deep ruts, ascending on the r. bank of the *Torano*, followed. At (¼ M.) a group of houses a path diverges to the r. to extensive quarries of an inferior kind of marble, but we continue to follow the road, passing numerous marble cutting and polishing works. Beyond the village of *Torano*, round which the road leads, the first mines,

recognisable by broad heaps of rubbish, are situated on both sides of the valley. The blocks are detached, drawn out by oxen, and rolled down the hill. The finer description is termed *marmo statuario*. About 400 mines with 6000 workmen are at present in operation. The working hours are from 5 a. m. to 2 or 3 p. m.; the forenoon is therefore the best time for a visit (a supply of copper coins should not be forgotten). A horn is blown as a signal when the rock is about to be blasted. The mines of *Monte Crestola* and *M. Sagro* yield the best and largest blocks. The mines of *Fantiscritti*, 3 M. from Carrara, were worked by the ancient Romans (see below).

The town of Carrara contains the studios of numerous sculptors (*Lazzarini, Franchi, Pellicia, Bonanni*, etc.), some of which should be visited. Most of the inhabitants obtain their livelihood by working the marble. The following churches should also be inspected: *S. Andrea*, in a half Germanic style of the 13th cent., like the cathedral of Monza, with interesting façade and good sculptures; *Madonna delle Grazie*, with sumptuous decorations in marble.

The *Accademia delle Belle Arti* contains many copies from antiques, as well as works by sculptors of Carrara, and several Roman antiquities found in the mines of *Fantiscritti* (see above), e. g. a *basrelief of Jupiter with Bacchus, etc.

Beyond Avenza the line next reaches

4 $\frac{1}{4}$ M. Stat. **Massa** (*Quattro Nazioni*), formerly the capital of the Duchy of Massa-Carrara which was united with Modena in 1829, with 10,000 inhab., pleasantly situated, surrounded by mountains, and enjoying a mild climate. The *Palace* was once occupied by Napoleon's sister Elisa Baccocchi as duchess. The marble-quarries here are very valuable, rivalling those of Carrara.

Country fertile and well cultivated. The picturesque ruins of the castle of *Montignoso* become visible on an abrupt height to the left. Stat. *Queceta*; about 3 M. to the l. is the village of *Serravessa*, frequented as a summer-residence, with marble-quarries.

6 M. **Pietrasanta** (*Unione*, outside the gate towards Massa; *Europa*), a small town with ancient walls, beautifully situated among gentle slopes, was besieged and taken by the Florentines under Lorenzo de' Medici in 1482. The church of

S. Martino (*Il Duomo*), begun in the 13th cent., with additions extending down to the 16th cent., contains a pulpit and sculptures by *Staggio Stagi*. Ancient font and bronzes by *Donatello* in the *Battistero*. *Campanile* of 1380.

S. Agostino, an unfinished Gothic church of the 14th cent., contains a painting by *Taddeo Zacchia*, of 1519. The pinnacled *Town Hall* is situated in the Piazza, between these two churches.

Quicksilver mines in the vicinity.

Near (6 $\frac{1}{4}$ M.) stat. **Viareggio** (*Albergo del Commercio*), a small town on the coast, and a favourite sea-bathing place, the line enters the marshy plain of the *Serchio*, crosses the river beyond stat. *Torre di Lago*, and soon reaches the station of (14 M.) **Pisa**. To the l. at the entrance are seen the cathedral, the baptistery, and the campanile. The station is on the l. bank of the Arno.

50. Pisa.

Arrival. The station of Pisa is at the S. end of the town. Travellers intending to visit the cathedral and its environs only, leave their luggage at the station, and, disregarding the importunities of the bystanders, proceed by *fiacre* (1 fr.) to the cathedral and Campo Santo.

Hôtels. On the Lung' Arno, N. side, GRAND HÔTEL PEVERADA, R. 3, A. 1, pension 8 fr.; *HÔTEL ROYAL VITTORIA, R. 3, L. $\frac{3}{4}$, A. $\frac{1}{2}$, omnibus 1 fr.; *GRAN BRETAGNA; EUROPA, by the Ponte di Mezzo; HÔTEL DE LONDRES, near the station, R. 3 $\frac{1}{2}$, D. 4 $\frac{1}{2}$ fr.; *HÔTEL DE LA MINERVE, opposite the station, R. 3, L. $\frac{3}{4}$, A. $\frac{3}{4}$ fr.; *HÔTEL DE LA VILLE, adjoining the last, R. 3, D. 3 fr.; *ROMA, Via Vitt. Emanuele, R. 1 $\frac{1}{2}$ —3, pension from 6 fr.; LA PERGOLA, Via del Borgo, near the Ponte di Mezzo, a small Italian inn. — **Pension Ludwig*, Palazzo Bagnani, Lung' Arno Mediceo.

Restaurants. **Nettuno*, in the Lung' Arno; *Restaurant Français*, near the station. — *Caffè. Ciardelli, Burchi, Ussero*, all in the Lung' Arno, N. side.

Furnished Apartments in the Lung' Arno, 2—3 rooms 100—130 fr. per month; cheaper as the summer approaches.

Cabs. One-horse per drive 45 c., two-horse 70 c., to or from the station 60 or 85 c., 1st hour 1 fr. 10 or 1 fr. 70., each additional hour 85 c. or 1 fr. 15 c.

Post Office on the l. bank of the river, below the Ponte di Mezzo.

Physicians. *Bacchetti, Feroxi, Fedeli, Landi* (surgeon), *Von Bruns*.

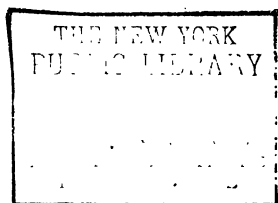
Photographers. *Huguet & Van Lint*, Lung' Arno, below the Ponte di Mezzo.

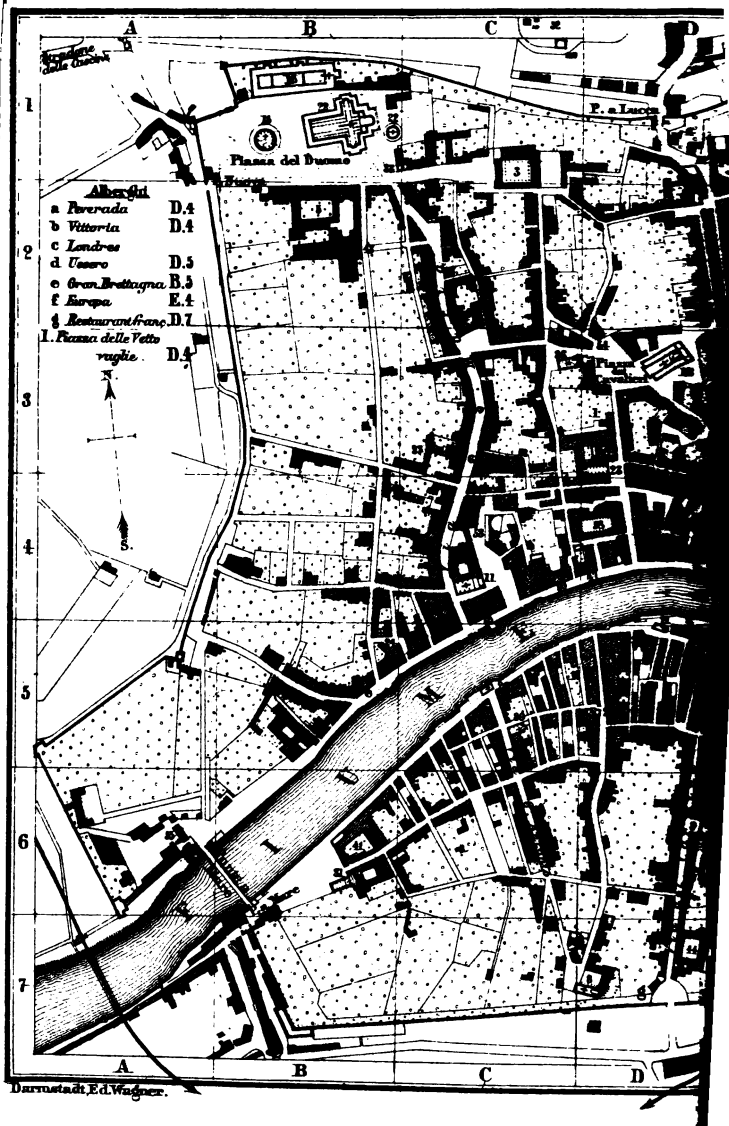
Baths. *Bagni Ceccherini*, Lung' Arno, N. side, near Ponte Mare.

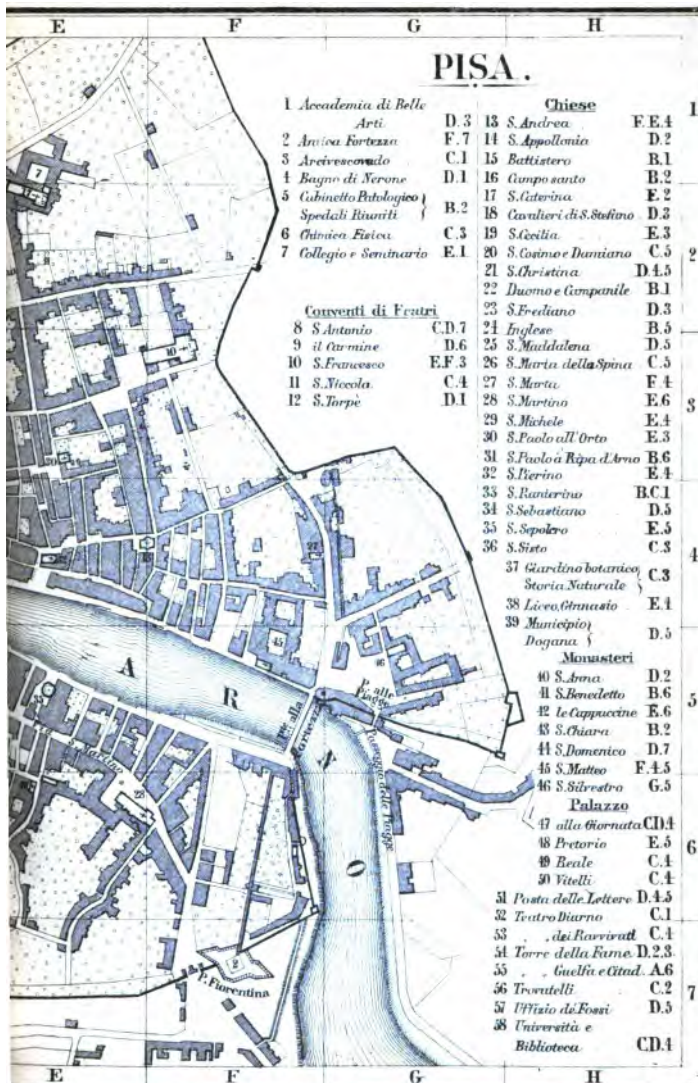
English Church Service in winter and spring.

Pisa, a quiet town with 50,000 inhab., situated 6 M. from the sea on both banks of the Arno, is considered a good winter-residence for invalids, on account of the mildness and moisture of the atmosphere, but the heat in summer is very oppressive. It was the *Pisæ* of the ancients, and once lay at the confluence of the Arnus and Auser (Serchio), which last now has an estuary of its own.

Pisa became a Roman colony in B. C. 180. Augustus gave it the name of *Colonia Julia Pisana*, and Hadrian and Antoninus Pius erected temples, theatres, and triumphal arches here. At that period the town must have been a place of considerable importance, but all its ancient monuments, with the exception of a few scanty relics (p. 300) have disappeared. At the beginning of the 11th cent. Pisa attained the rank of one of the greatest commercial and seafaring towns on the Mediterranean, and became a rival of Venice and Genoa. It was chiefly indebted for its power to the zeal with which it took the lead in the wars against the Infidels. In 1025 the Pisans expelled the Saracens from Sardinia and took permanent possession of the island. In 1030 and 1039 they again defeated the Saracens at Tunis, and in 1063 destroyed their fleet near Palermo. In 1114 they conquered the Balearic Islands and soon afterwards took a prominent part in the Crusades. In the 12th and 13th centuries their power had reached its zenith; their trade extended over the entire Mediterranean, and their supremacy embraced the Italian islands and the whole of the coast from La Spezia to Civit  Vecchia. In the intestine wars of the peninsula Pisa was the most powerful adherent of the Ghibellines, and therefore sustained a severe shock through the downfall of the Hohenstaufen. The protracted wars which the citizens carried on with Genoa led to their disastrous defeat at Meloria near Leghorn on 6th Aug. 1283, and the peace concluded in 1300 compelled them to evacuate Corsica and other possessions. In 1320 the pope invested the kings of Arragon with Sardinia, and Pisa was thus deprived of this important island also. The city was farther weakened by internal dissensions and fell a victim to the







PISA.

1 Accademia di Belle

Arti

D. 3

2 Antica Fortezza

F. 7

3 Arcivescovo

C. 1

4 Bagno di Nerone

D. 1

5 Gabinetto Patologico

B. 2

6 Ospedale Riuniti

B. 2

7 Ospedale Fisico

C. 3

8 Collegio e Seminario

E. 1

Conventi di Fratri

8 S. Antonio

C. D. 7

9 il Carmine

D. 6

10 S. Francesco

E. F. 3

11 S. Niccola

C. 4

12 S. Torpè

D. 1

Chiese

13 S. Andrea

F. E. 4

14 S. Appollonia

D. 2

15 Battistero

B. 1

16 Campo santo

B. 2

17 S. Caterina

E. 2

18 Cavalieri di S. Stefano

D. 3

19 S. Cecilia

E. 3

20 S. Cosimo e Damiano

C. 5

21 S. Cristina

D. 4.5

22 Duomo e Campanile

B. 1

23 S. Erediano

D. 3

24 Inglese

B. 5

25 S. Maddalena

D. 5

26 S. Maria della Spina

C. 5

27 S. Marta

F. 4

28 S. Martino

E. 6

29 S. Michele

E. 4

30 S. Paolo all'Orto

E. 3

31 S. Paolo a Ripa d'Arno

B. 6

32 S. Pierino

E. 4

33 S. Ranierino

B. C. 1

34 S. Sebastiano

D. 5

35 S. Sepolcro

E. 5

36 S. Sisto

C. 3

37 Giardino botanico

C. 3

Storia Naturale

38 Liceo Gramscio

E. 1

39 Municipio

D. 5

Dogana

Monasteri

40 S. Anna

D. 2

41 S. Benedetto

B. 6

42 Le Cappuccine

E. 6

43 S. Chiara

B. 2

44 S. Domenico

D. 7

45 S. Matteo

F. 4.5

46 S. Silvestro

G. 5

Palazzo

47 alla Giornata

C. D. 4

48 Pretoria

E. 5

49 Reale

C. 4

50 Vitelli

C. 4

51 Posta delle Lettere

D. 4.5

52 Teatro Diurno

C. 1

53 dei Riformati

C. 4

54 Torre della Fame

D. 2.3

55 Guelfa e Ghibellina

A. 6

56 Troncelli

C. 2

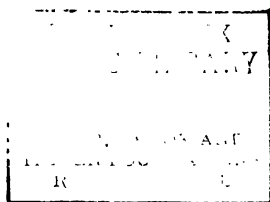
57 Ufficio dei Fossi

D. 5

58 Università e

C. D. 4

Biblioteca



ambition of the condottieri. In 1406 it was sold to Florence, but on the arrival of Charles VIII. endeavoured to shake off the yoke of its arrogant neighbour. In 1509, however, it was besieged and again occupied by the Florentines, to whom it thenceforth continued subject.

In the *History of Art* the golden age of Pisa corresponds with the period of its political greatness, and forms a precursor of the Renaissance era. A taste for the beautiful gradually swept away the trammels of conventional types within which art had hitherto been confined. This was the case with the architecture of the Pisans, and still more so with their sculpture, in which an entire revolution was effected by *Niccolò Pisano* (about 1250), who had been deeply imbued with the spirit of antiquity. In painting also a new era was afterwards introduced here by *Giotto*. *Niccolò Pisano* was followed by numerous adherents. His son *Giovanni* was one of the most famous sculptors of his period, and the reputation of Pisa was still more firmly established by *Andrea Pisano* (d. after 1349), his son *Nino*, and others. The Pisan school of painting held a considerably inferior rank, but fine works were executed in the Campo Santo and elsewhere by *Buffalmacco*, *Benozzo Gozzoli*, and others who were not natives of the place.

The busiest part of the town and chief resort of strangers is the **Lung' Arno** (especially the sheltered N. side), a broad and handsome quay extending along both banks of the river, which are connected by means of three bridges (besides that of the railway). At the W. end of the Lung' Arno rises the statue of Ferdinand I. (1595; near the church of S. Nicola), a work of the school of *Giovanni da Bologna*. The far-famed illumination (*La Luminara*) here takes place on 17th June, every three years, and the Carnival is also celebrated here. The Lung' Arno with its prolongation outside the Porta alle Spiagge (*Passeggiata Nuova*) is much frequented in the evening. The inundation of the Arno in 1869 caused considerable damage here. Churches and buildings in the Lung' Arno worthy of note, see pp. 299, 300.

Of the sights of Pisa the most interesting is the ****Piazza del Duomo**, with the *Cathedral*, the *Leaning Tower*, the *Baptistery*, and the *Campo Santo*, a group of buildings without parallel, especially as it is situated beyond the precincts of the town and therefore removed from its disturbing influences. Three hours at least are required to explore these edifices (guide unnecessary).

The ****Cathedral** (Pl. 22), erected after the great naval victory of the Pisans near Palermo (1063) by *Busketus* and *Rainaldus* in 1067—1103 in the Tuscan style, and consecrated by Pope Gelasius II. in 1118, is a basilica with nave and double aisles, and transept flanked with aisles, 104 yds. in length, and 35½ yds. in breadth in the interior, and covered with an elliptical dome over the centre. This remarkably perfect edifice is constructed entirely of white marble, with black and coloured ornamentation. The most magnificent part is the façade, which in the lower storey is adorned with columns and arches attached to the wall, and in the upper parts with four open galleries, gradually diminishing in length. The choir is also imposing. The ancient bronze-gates were replaced in 1602 by the present doors, with representations of scriptural subjects,

executed by *Mocchi, Tacca, Mora*, and others, from designs by *Giovanni da Bologna*. The only one of the old doors extant is the *Crociera di S. Ranieri* in the S. aisle, by *Bonannus* (12th cent.), representing 24 scriptural scenes.

The *Interior* (usually entered by the last mentioned door on the E. side, opposite the Campanile) is borne by 65 ancient Roman and Greek columns captured by the Pisans in war. (The capitals are now covered with stucco.) The nave has a flat coffered ceiling, richly gilded, the aisles are vaulted, and above them run triforia which cross the transept to the choir. On 15th Oct., 1596, the dome and the whole church, with the exception of the choir, were seriously injured by fire, but were subsequently restored. Many traces of the restoration are observable in the interior.

NAVE. Most of the tombstones formerly here have been removed to the Campo Santo. A few still remain by the *W. Wall*, on the r. and l. of the principal entrance, among them that of Archb. Rinuccini (d. 1582), by *Tacca*, and that of Archb. Giuliano de' Medici (d. 1660). On the pillar to the r. of the door an old fresco of Christ and the Maries by *Bernardo Falconi*. The designs of the twelve altars are attributed to *Mich. Angelo*, the execution to *Stagi da Pietra Santa*. The large altar-pieces are by *Lomi, Allori, Passignano, Salimbeni*, and other masters of the 16th cent.; the intervening pictures are of the 17th and 18th centuries. — **PULPIT** adorned with lions and evangelists by *Niccolò Pisano*. The swaying of the bronze lamp which hangs in the nave is said first to have suggested to Galileo the idea of the pendulum. On the last pillar of the nave on the r., St. Agnes, by *And. del Sarto*. Opposite is a Madonna by *Perino del Vaga*.

S. TRANSEPT: 1st altar on the r., Madonna, by *Perino del Vaga* and *Sogliani*. Above the **Cappella di S. Ranieri*, which contains a sarcophagus by *Foggini*, is a Madonna in mosaic, by a follower of Cimabue; the relief on the niche and the statues by *Francesco Mosca* (about 1800). A niche adjoining the chapel on the r. contains an ancient statue of Mars, commonly revered as St. Ephesus. The Madonna and Child which adorn the basin for holy water at the entrance were designed by *Michael Angelo*.

The **CHOIR** contains finely carved stalls, with prophets, landscapes, animals, etc., attributed to *Giuliano da Majano*. The two angels in bronze on the r. and l. are by *Giovanni da Bologna*. The high altar, overloaded with marble and lapis lazuli, dating from 1774, was restored in 1825. Above it, Christ on the Cross, by *Giovanni da Bologna*. The episcopal throne is by *Giov. Batt. Cervellesi* (1538), the six reliefs by masters of the school of Giovanni Pisano. On the arch of the choir, angels by *Dom. Ghirlandajo*, unfortunately much retouched. The mosaics in the dome (Christ between Mary and St. John) are by *Cimabue* (begun about 1302). Of the pictures in the choir, SS. Margaret and Catharine on the r. in front of the high altar, and SS. Peter and John on the l., by *And. del Sarto*, are worthy of inspection; beyond the high altar, **Abraham's Sacrifice*, and *Entombment* by *Sodoma*. The capitals of the two porphyry columns on the r. and l., with figures of children, are by *Stagi*, the designs being attributed to *Michael Angelo*.

N. TRANSEPT. Over the *Cappella del SS. Sacramento*, the Annunciation in mosaic by a follower of Cimabue. The altar, richly decorated with silver by *Foggini*, was presented by Cosmo III.; behind it, Adam and Eve, a bas-relief by *Mosca*, by whom the other statues were also executed.

The ***Baptistery** (*Il Battistero*), begun in 1153 by *Diotisalvi*, but according to the inscriptions not completed till 1278, and with Gothic additions of the 14th cent., is also entirely of marble. It is a beautiful circular structure (33½ yds. in diameter), surrounded

by half columns below, and a gallery of smaller detached columns above, and covered with a conical dome (190 ft. high, restored in 1856). It has four entrances; at those on the N. and E. are sculptures in marble of the 12th century. The *Interior* rests on eight columns and four pillars, above which there is a simple triforium (restored); in the centre the octagonal *Font*, with beautiful marble rosettes, and an admirable hexagonal **Pulpit*, borne by seven columns, with reliefs by *Niccolò Pisano*, 1260: (1) Annunciation and Nativity; (2) Adoration of the Magi; (3) Presentation in the Temple; (4) Crucifixion; (5) Last Judgment; (6) allegorical figures; in the corners the apostles.

The **Campanile*, or clock-tower, begun by the architects *Bonannus of Pisa* and *William of Innsbruck* in 1174, and completed by *Tommaso Pisano* in 1350, rises in eight different storeys, which like the Baptistery are surrounded with half-columns and six colonnades. Owing to its remarkable oblique position, 13 ft. out of the perpendicular (height 179 ft.), it is usually known as the **Leaning Tower**. The question whether this peculiarity was intentional or accidental has frequently been discussed. The most probable solution is that the foundations settled during the progress of the structure, and that, to remedy the defect as much as possible, an attempt was made to give a vertical position to the upper part. Galileo availed himself of the oblique position of the tower in his experiments regarding the laws of gravitation. The **View* from the platform, embracing the town and environs, the sea to the W., and the mountains to the N. E., is very beautiful; a good stair of 294 steps leads to the top. Permission (for a party of not fewer than *three*, but if necessary the custodian will make up a party; fee $\frac{1}{2}$ —1 fr.) is obtained at the town-hall. The tower contains seven bells, the heaviest of which, weighing 6 tons, hangs on the side opposite the overhanging wall of the tower.

The ****Campo Santo** (Pl. 16), or *Burial Ground*, was founded by Archb. Ubaldo, 1188—1200 (open daily; knock at the door to the l., $\frac{1}{2}$ fr. to the custodian on leaving). After the loss of the Holy Land the archbishop conveyed 53 ship-loads of earth hither from Mt. Calvary, in order that the dead might repose in holy ground. The structure which surrounds the churchyard was begun in 1278 by order of the senators of the city, and completed in 1283 by *Giovanni Pisano*, in the Gothic-Tuscan style. It is 198 yds. in length, 57 yds. in width, and 48 ft. in height. Externally there are 43 flat arcades resting on 44 pilasters, the capitals adorned with figures. Over one of the two entrances is a marble canopy, with a *Madonna* by *Giovanni Pisano* (?). In the interior there is a spacious hall, the open, round-arched windows of which, with their beautiful tracery, 62 in number, look upon a green quadrangle. Three chapels adjoin the Campo; the oldest is to the r. of the entrance, in

the centre of the E. side, with dome of later date. The walls are covered with *frescoes by painters of the earliest Tuscan school of the 14th and 15th centuries, below which is a collection of Roman, Etruscan, and mediæval sculptures, these last being important links in the history of early Italian sculpture. The tombstones of persons interred here form the pavement.

Paintings. To the r. of the chapel, on the E. WALL: Ascension, the doubting Thomas, Resurrection, and Crucifixion, by a follower of Giotto, supposed to be *Buffalmacco*, end of 14th century.

On the S. WALL: *Triumph of Death, represented as filling with horror those who are devoted to earthly joys, but as welcome to the miserable and self-denying (on the l. an admirable equestrian group, who on their way to the chase are suddenly reminded by three open coffins of the transitoriness of human pleasures); the *Last Judgment (attitude of the Judge celebrated), attributed by Vasari to *Andrea Orcagna*, and Hell, the next picture, attributed by the same authority to *Bernardo*, Andrea's brother, have been pronounced by modern investigators not to be the works of these masters. — Next is the life (temptations and miracles) of the holy hermits in the Theban wilderness, by *Pietro* and *Ambrogio Lorenzetti* of Siena (about 1340; the two preceding paintings perhaps by the same masters). Between the two entrances, the life of St. Ranieri, the tutelary saint of Pisa; the three upper scenes (conversion from a worldly life, journey to Palestine, victory over temptation, retirement to a monastery) completed by *Andrea da Firenze* in 1377 (erroneously attributed to *Simone Memmi* and others); the three lower and better executed scenes (return from Palestine, miracles, death, and removal of his body to the cathedral of Pisa, the last much injured) were painted by *Antonio Veneziano* about 1386. — Then, above, scenes from the life of St. Ephesus (who as a Roman general, fighting against the heathens, receives a flag of victory from the Archangel Michael, but is afterwards condemned and executed); below, scenes from the life of St. Potitus, admirably portrayed by *Spinello Aretino* about 1390, but now almost obliterated. Next, the history of Job, by *Francesco da Volterra* (erroneously attributed to *Giotto*), begun in 1371, a vigorous work, but in bad preservation.

On the W. wall no paintings of importance.

On the N. WALL the history of the Genesis: first the Creation (God the Father holding the world in both hands, 'il mappamondo'); then in the upper series, Creation of man, the Fall, Expulsion from Paradise, Cain and Abel. Building of the ark, Deluge, and Noah's Sacrifice, by *Pietro di Puccio* of Orvieto, about 1390 (erroneously attributed to *Buffalmacco*). The lower series and all the following paintings on the N. wall are by *Benozzo Gozzoli* of Florence, 1469—85, twenty-three *representations from the Old Testament, admirably executed 'a tempera': Noah's vintage and drunkenness (with the '*Vergognosa di Pisa*', or ashamed female spectator), the Curse of Ham, the Tower of Babel (with portraits of celebrities of that period, Cosmo de' Medici, his son Pietro, and his grandsons Lorenzo and Giuliano), the history of Abraham, Isaac, Jacob and Esau, Joseph, Moses and Aaron, Fall of the walls of Jericho, history of David, Solomon and the Queen of Sheba; this last much injured. Benozzo himself was interred below the history of Joseph.

Sculptures and Monuments. S. SIDE. In the l. corner 152, 153. inscriptions in honour of Caius and Lucius Cæsar, grandsons of Augustus. XL. Roman sarcophagus with the rape of Proserpine, on which is placed a fine head of M. Agrippa in basalt. V. Early Christian sarcophagus with a representation of the Good Shepherd (2nd or 3rd cent.). 179. Column with mutilated statue of the Madonna, of the later period of the school of Giovanni Pisano. VIII. Fragment of a sarcophagus with fine Bacchanalian representation. To the r. of the entrance, AA. *Monument of the oculist Andrea Vacca (d. 1826) by *Thorvaldsen*, Tobias curing his father's blindness. 33. Madonna

and Child with six saints, beneath them the history of Christ by *Tommaso Pisano*. CC. Tombstone of Count Algarotti (d. 1764), erected by Frederick the Great.

W. END. 7. Ancient palm frieze with dolphins and tridents. XI. Large ancient bath, latterly used as a sarcophagus. 45. *Virgin and Child by *Giovanni Pisano* (mutilated). 46. Monument of Count della Gherardesca (14th cent.). GG. Monument of Emp. Henry VII. of Luxembourg, protector of Pisa as a partizan of the Ghibellines (d. 1313 at Buonconvento), of the school of *Giovanni Pisano*, the apostles on the sarcophagus by *Tino di Camaino*. On the wall above, the chains of the ancient harbour of Pisa, captured by the Genoese in 1632; parts of them were given to the Florentines, who suspended them at the entrance of the Baptistery at Florence, but were restored to the Pisans in 1848; the second chain was restored to them by the Genoese in 1860. XII, XIII. Two Roman sarcophagi with Etruscan cinerary urns placed on them; between them, 47. Caritas, above the four cardinal virtues, by *Giovanni Pisano*. Bust of Cavour by *Dupré* of Florence. LL. Sarcophagus of Bishop Ricci (d. 1418), of the earlier Pisan school. 50. Madonna attributed to *Orcagna*. 52. On a broken column, a marble vase with fine Bacchanalian representation. QQ. Tomb of the fabulist Prof. Lor. Pignotti.

N. SIDE. 57. Large Greek *relief from a tomb. XIV. Roman sarcophagus. 62. Virgin and Child by *Giovanni Pisano*. 76. Madonna in terracotta by the *Robbias*. The chapel contains remains of a large fresco from the church del Carmine at Florence, which was destroyed by fire, attributed to *Giotto*. On the l. the tombstone of Ligo degli Ammanati (d. 1359). Farther on, 78. Beautiful head of a young Greek, perhaps Achilles. 83. Head of Pluto. XIX. Sarcophagus with Bacchanalian scene, upon it the bust of Isotta of Rimini by *Mino da Fiesole*. XX. Sarcophagus with the procession of Bacchus. XXI. *Sarcophagus with the myth of Hippolytus and Phædra, from which Niccolò Pisano copied several figures for his pulpit (p. 296); the remains of the Countess Beatrix (d. 1076), mother of the celebrated Matilda, were subsequently deposited here. XXV. Sarcophagus with children gathering fruit. In the chapel the tombstone of Cardinal Maricotti (d. 1345). XXVI. Mithras sarcophagus. Several Egyptian antiquities. XXIX. Bacchanalian sarcophagus with the myth of Actæon on the cover. 135. Sitting statue, supposed to be the Emp. Henry VII., surrounded by four of his counsellors. XXX. Sarcophagus with the hunt of Meleager. XXXII. Sarcophagus with a battle of barbarians. XXXIII. Sarcophagus with the nine Muses.

E. END. 134. Griffin in bronze with Coptic inscriptions. Sarcophagus of Ph. Desio (d. 1535) by *Stagi*. Statue of Leonardo Fibonacci by *G. Pogganucci*. 136. Pedestal with the seven arts, bearing a saint with a pair of scales by *Giovanni Pisano*. Monument of Count Mastiani, with the sitting statue of his inconsolable widow, by *Bartolini*, 1842. Beyond it the large monument of Gregory XIII. (d. 1543). 139, 141. Etruscan altar with rams' heads at the corners. Monument of the singer Angelica Catalani (d. at Paris 1849), by *Costoli*. Statue of Niccolò Pisano by *Salvini*. By the inner wall of the S. passage are a number of Roman and early Christian sarcophagi (e. g. LXXXVI. and LXXXVII.). In the open space between the arcades two antique fountain-spouts.

A visit to the Campo Santo by moonlight is very impressive (notice must be given to the custodian previously).

The Via del Carmine leading from the railway station to the cathedral crosses the Arno by the *Ponte di Mezzo*, beyond which it is continued by the Via del Borgo. We turn here immediately to the r. and reach

S. Michele in Borgo (Pl. 29), in the Gothic style of the 13th cent., from a design attributed to *Niccolò Pisano* (but more probably by his pupil *Fra Guglielmo*), with an ancient crypt supposed to occupy the site of a heathen temple.

The first broad side-street to the l. leads to the *Piazza dei Cavalieri*, formerly *degli Anziani*, once the central point of the republic of Pisa. In this piazza rises

S. Stefano ai Cavalieri (Pl. 18), begun from designs by *Vasari* in 1565, interior completed 1596, with façade designed by *Buonai-lenti*, the church of the knights of the Order of St. Stephen. It contains Turkish trophies on the r. and l. of the door, and ceiling-paintings of the battle of Lepanto (1571) and other victories over the Turks, by *Cristoforo Allori*, *Jacopo da Empoli*, and others. On the 2nd altar to the l. a Nativity by *Alessandro Allori*: '*Quem genuit adoravit*', a finely conceived work, 1564. Excellent organ.

The *Palazzo de' Cavalieri*, adjoining the church, erected by *Vasari*, is now a school; above the door are busts of six masters of the order; in front of the building a marble statue of the Grand-Duke Cosmo, designed by *Giambologna* and executed by *Francavilla* (1596). Opposite to it once stood (down to 1655) the ill-famed 'Tower of Hunger', or rather *Torre dei Gualandi alle sette Vie*, in which, in 1288, Archb. *Ruggieri degli Ubaldini* caused Count *Ugolino dei Gherardeschi* with his sons and nephews to be starved to death as a punishment for treason, as described by Dante in the 33rd canto of his *Inferno*.

On the r., in the *Via S. Frediano* (No. 972), leading from the piazza to the Arno, is the

Accademia delle Belle Arti (Pl. 1), founded by Napoleon, and containing a collection of pictures, chiefly of the earlier Pisan and Florentine schools, still imperfectly arranged.

I. Room. *Umbrian School*, S. Agnella; *Sodoma*, Madonna enthroned and saints (from the church of S. Maria della Spina); *School of Fra Angelico*, Madonna; *Ambrogio d'Asi*, God the Father and angels; Byzantine Madonna. — II. Room. *Beccafumi*, Birth of John the Baptist; *Fra Angelico* (?), Angels; *Tempesti*, Portrait of himself. — III. Room. *Zenobio Macchiavelli*, Madonna and four saints; *Giunta Pisano*, Crucifix, interesting on account of the old view it contains of the cathedral and its environs; *Paolo Uccello*, Triumphant procession of an emperor; *Orcagna* (?), Four saints; *Tommaso* (1366), Christ on the Cross, Mary, and the Magdalene; *St. Catharine, with a view of the city by a Dutch master of the 15th cent. (wings by a different hand). — IV. Room. *Traini*, St. Dominicus; *Giotto* (school of Giotto), Annunciation, Crucifixion, and St. Ursula; *Ambrogio d'Asi* (1514), Christ, Madonna, and angels; *Fra Filippo Lippi* (?), Madonna, two angels, and four saints; *Benozzo Gozzoli*, Madonna and four saints; *Deodatus Oriandi* of Pisa, Madonna and four saints (1301); *Barnaba da Modena*, Madonna enthroned (1370); *Cimabue*, Madonna (wings still in the Byzantine style). — Another room contains the sketches of the pictures in the cathedral. — The Hall contains a Coronation of the Madonna by *Gentile da Fabriano* (?). — LAST ROOM. *Benozzo Gozzoli's* cartoon of the 'Queen of Sheba's visit to Solomon' in the Campo Santo; a small Madonna in the style of Andrea del Sarto; several works by *Benozzo Gozzoli* and *Botticelli*; Adoration of the Magi by *Cigoli*.

The street then leads past the church of *S. Frediano* to the *University*, or *La Sapienza* (Pl. 58), not far from the Lung' Arno, a spacious structure of 1493, extended in 1543, with a fine court

(early Renaissance) and a library containing among other curiosities the celebrated *Statuto di Pisa*, the basis of the ancient constitution. Connected with the university are the *Museum of Natural History*, founded in 1590, chiefly illustrative of the ornithology and geology of Tuscany, and the **Botanical Garden* (both in the Via S. Maria, Pl. 37), one of the oldest in Italy, founded in 1544, remodelled in 1563 by the celebrated *Cesalpino*, and superseded by the present garden in 1595 which was laid out by *Giuseppe Benincasa*. The university, mentioned in history as early as the 12th cent., and extended by Cosmo I. in 1542, is now provided with a staff of about 60 professors and attended by 600 students. The celebrated Galileo was appointed professor of mathematics here in 1610, and a statue was erected to him in the court by Emilio Demi in 1839 to commemorate the first meeting of the Scienziati Italiani.

The street opposite the church, to the W., leads from the Piazza dei Cavalieri to (1.) the church of

S. Sisto (Pl. 36), founded on the festival of S. Sisto, 6th Aug. 1089, to commemorate several victories of the Pisans, and containing fine columns of marble and granite in the interior. It was frequently used as a place of assembly by the Council of Pisa.

The transverse street in a straight direction leads hence to the Via S. Maria, which to the r. leads to the Piazza del Duomo, and to the l. to the Arno. On the r. in the latter direction is the Natural History Museum and the Botanical Garden (see above); then on the l., near the Arno, rises

S. Nicola (Pl. 11), founded about the year 1000 by Count Hugo of Tuscany as a Benedictine Abbey, with an obliquely placed *Campanile* which contains an admirable winding staircase ascribed to *Niccolò Pisano*. The Piazza in front of the church is adorned with a statue of Ferdinand I. (see p. 293). Following the Via del Borgo in a straight direction, and turning to the r. into the Via S. Caterina, we reach

S. Caterina (Pl. 17), erected about 1253, with an interesting Pisan Gothic façade. It contains (to the l., near the door) the tombstone of Archbishop Simone Saltarelli by *Nino Pisano*, 1342; an altar (3rd l.) of St. Thomas Aquinas with the glory of the saint by *Francesco Traini*, 1341; in the 1st chapel r. of the choir, a Madonna with SS. Peter and Paul, by *Fra Bartolommeo* and *Mariotto Albertinelli* (d. 1512). — The church is situated in a beautiful piazza planted with trees and adorned with a statue of Peter Leopold by *Pampaloni*. — In the vicinity, to the S. E., is the church of

S. Francesco (Pl. 10), with frescoes on the ceiling of the choir by *Taddeo Gaddi* (1342), cloisters with richly decorated columns (end of 15th cent.), and a good campanile.

On the l. bank of the Arno is situated

***S. Maria della Spina** (Pl. 26), so called from a fragment of the veritable 'Crown of Thorns' preserved here, an elegant little church in the French Gothic style, erected in 1230 by the senate and the noble families Gualandi and Gattosi, for sailors about to go to sea. It was enlarged in 1323, and adorned with sculptures by pupils of *Giovanni Pisano* and by *Nino*, the son of *Andrea Pisano* (key kept at the opposite house, No. 22; ring).

Farther on, at the end of the town, near the *Porta a Mare*, is ***S. Paolo a Ripa d'Arno** (Pl. 31), dating from the 12th or 13th cent., with a fine façade embellished with three rows of columns, the finest at Pisa after that of the cathedral. The interior is adorned with badly preserved frescoes of 1400.

The following **Palaces** on the Lung' Arno are worthy of inspection: *Palazzo Lanfreducci* (Pl. 47), now *Uppesinghi*, designed by *Costmo Pagliani*, with part of a chain over the principal entrance and the motto '*Alla Giornata*'. The small picture gallery contains 'Heavenly and Earthly Love' by *Guido Reni*.

***Pal. Agostini**, a fine Gothic brick structure of the 16th cent., the ground-floor of which is occupied by the *Caffè dell' Ussero*.

Loggia de' Banchi (Pl. 39), erected in 1605 by *Buontalenti*, is now a corn-exchange. — The handsome *Pal. Gambacorti* is now the custom-house (*dogana*).

Pal. Lanfranchi (now *Toscanelli*), attributed to *Michael Angelo*, where Lord Byron resided for some time.

The *Archivio del Duomo* (formerly church of S. Felice) contains very ancient documents. A repository for the municipal archives is now being prepared.

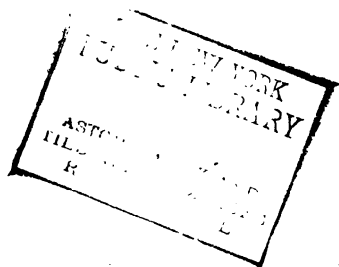
Nothing is now left of ancient Pisa except remains of baths (*Bagni di Nerone*) near *Porta Lucca*. The house where they are to be seen is indicated by an inscription.

Environs. Outside the *Porta Nuova*, between the *Maltraverso Canal* and the r. bank of the *Arno*, about $1\frac{1}{2}$ M. in the direction of the sea, is situated the *Casine S. Rossore*, a farm founded by the Medici, with fine plantations of pines.

On the coast, about $\frac{3}{4}$ M. farther, lies *Il Gombo*, an unpretending sea-bathing place, commanding a beautiful view of the mountains of *Viareggio* and the Bay of *Spezia* (omnibus to the baths in summer from the *Sotto-Borgo*). The poet *Shelley* was drowned here on 7th July, 1822. His friend *Byron* afterwards caused his remains to be burned, and the ashes deposited near the pyramid of *Cestius* at *Rome*.

The *Monti Pisani*, a range of hills to the E., are very picturesque; among them, about 6 M. from the town, in the *Valle dei Calci*, lies *La Certosa*, or the *Carthusian Abbey*, a fine structure of the 14th cent. (1367), with church and cloisters, restored in 1814. To the r. above it is *La Verruca*, a mountain 1765 ft. above the sea-level, crowned with ruins of a castle of the 15th cent. and commanding a delightful prospect.

About 3 M. S.W. of Pisa, on the old post-road to *Leghorn*, to the r. of the railway, in the direction of the *Arno* and opposite S. Rossore, is situated the ancient basilica of ***S. Pietro in Grado**, erected before the year 1000, containing beautiful antique columns and capitals, occupying the spot, according to tradition, where St. Peter first landed in Italy. It was



LUCCA

Chiese:

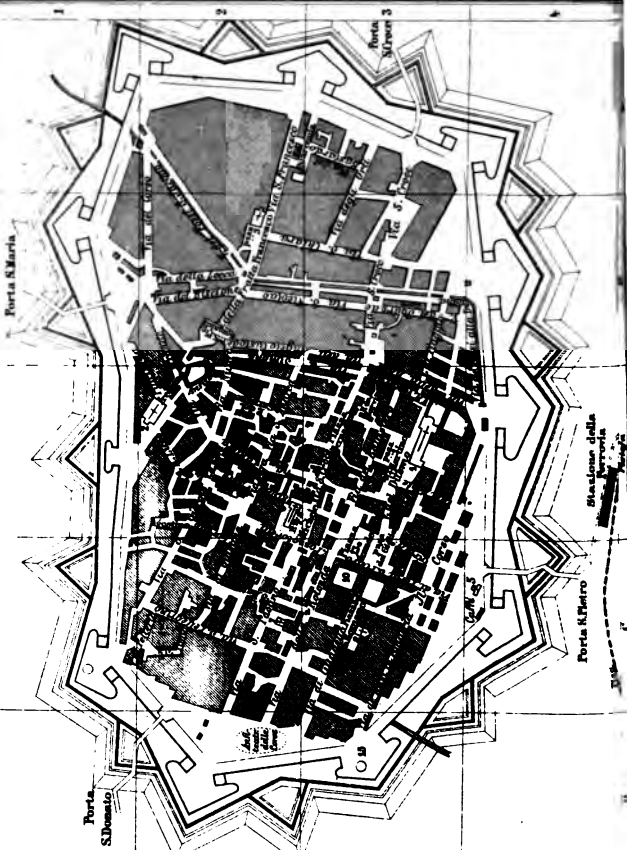
1. Duomo S. Martino. D.3.
2. S. Frediano. D.2.
3. S. Francesco. E.2.
4. S. Giovanni. D.3.
5. La Madonna della Cappella. C.4.
6. S. Michele. D.2.
7. S. Paolo. C.2.
8. S. Romano. C.3.
9. S. Luca. D.2.
10. Palazzo pubblico. C.3.
11. Teatro del Giglio. D.3.
12. Osservato. D.3.

Monumenti:

13. S. Maria Luina. C.D.3.
14. S. Maria Maddalena. D.2.3.
15. Carlo V. B.3.

Alberghi:

- a. Croce di Malta. D.2.3.
- b. Indiviso. D.3.
- c. Campana e Poeta. C.3.



formerly much frequented as a pilgrimage-church. The faded paintings in the interior are of the 14th cent. The ancient estuary of the Arno, with the harbour of Pisa, must once have been at this spot, before the present coast was formed by alluvial deposits.

One of the favourite excursions hence is to the *Baths of Pisa*, or *Bagni di S. Giuliano* (see below), which are reached in a few minutes by the Lucca line.

51. From Pisa to Florence by Lucca and Pistoja.

61 M. RAILWAY in 4 hrs.; fares 9 fr. 70 c., 7. fr. 85 c., 6 fr.

The line intersects the fertile plain between the Arno and Serchio. First stat. ($3\frac{3}{4}$ M.) *Bagni di San Giuliano*, at the base of the *Monti Pisani*, known to the ancients as *Aquae Calidae Pisanorum* (Plin. Hist. Nat. II., 104). *Il Pozzetto* is the warmest spring (104° Fahr.), *Bagno degli Ebrei* the coldest (82°). Twelve different baths are distinguished by the names of heathen divinities; there is also a bath for the poor, as well as the usual adjuncts of a watering-place. Many Roman antiquities have been found here.

At the following stat. *Rigoli* the line approaches the *Serchio*, the l. bank of which it traverses as far as the next stat. *Ripafratta*. It then describes a complete semicircle round the beautifully formed *Monte S. Giuliano*, which, as Dante says (*Inferno*, 33, 30), prevents the two towns of Pisa and Lucca from seeing each other.

$9\frac{1}{4}$ M. **Lucca** (**Croce di Malta*, Pl. a; **L'Universo*, Pl. b; *Campana*, or *Posta*, Pl. c; *Albergo* and **Trattoria Corona*, in the *Via Pozzotorelli*, near the *Piazza Grande*), one of the pleasantest provincial towns in Italy, with 64,000 inhab., formerly the capital of the duchy of that name, is an antiquated place situated in a fertile plain, with well-preserved fortifications, and many interesting churches. '*Lucca l'industriosa*' is noted for its silk factories, a branch of industry introduced from Sicily in the 14th cent., and also for its woollen goods. The oriental *felz* is largely manufactured here and exported to the Levant.

Lucca (Roman *Luca*) was founded at a very remote period. It first belonged to Liguria, afterwards to Etruria, and became an important municipium. In B. C. 56, *Julius Caesar*, then governor of Gaul, held a conference here with Pompey and Crassus, with whom he had been associated since B. C. 60, in order to discuss a plan for the administration of the Roman empire for the ensuing five years. The splendour of Lucca at that period is still indicated by the remains of the Roman **Amphitheatre* near *S. Frediano*. After the fall of the Roman Empire, Lucca belonged successively to the Goths, Lombards, and Franks, then became a duchy, and in the 12th cent. a republic. The feuds of the Guelphs and Ghibellines impaired the strength of the place so seriously that in 1314 it was compelled to succumb to *Ugguccione della Faggiuola* of Arezzo, the warlike governor of Pisa, who is believed by some to be the deliverer promised to Italy by Dante (*Inferno*, I, 102). The poet resided with his friend Ugguccione at Lucca in 1314, and there became enamoured of the youthful *Gentucca* (*Purgatorio* 24, 23), but he does not describe the inhabitants in very flattering terms (*Inferno* 21, 41). After the expulsion of Ugguccione, Lucca fell in 1325 into the hands of the powerful *Castruccio Castrani degli Interminelli* of Lucca, who was also master of Pisa and Pistoja. On 23rd Sept. 1325 he defeated the Floren-

times at *Altopascio*, and in 1327 was nominated imperial governor of Tuscany by Emp. Lewis the Bavarian. On his death in 1328 the power of Lucca declined; its next master was *Martino della Scala*; it subsequently came into the possession of Pisa, but in 1369 purchased its own freedom from Charles IV. for 300,000 fl., and remained independent till the invasion of the French in 1799. In 1805 Napoleon gave Lucca as a principality to his sister *Elisa Bacciocchi*; in 1814 it came into the possession of the dukes of Parma of the house of Bourbon, who in 1847 ceded it to Tuscany.

In the history of architecture Lucca holds an important rank. The greatest artist of the place was the talented sculptor *Matteo Civitali* (1435–1501), whose principal works are in the cathedral.

Immediately on quitting the station, we perceive within the ramparts to the r. the handsome

**Cathedral of S. Martino* (Pl. 1), erected in 1060–70 in the Romanesque style by Bishop *Anselmo Badagio* (afterwards Pope Alexander II.), but subsequently frequently restored, remarkable for the sumptuous façade added by *Guidetto* in 1204, and for its impressive choir. The vestibule contains sculptures of the beginning of the 13th cent. representing the history of St. Martin. Over the small door is St. Regulus on the r., and a *Descent from the Cross on the l. by *Niccolò Pisano* (?) (1233). The church is entered by three doors of carved wood, that in the centre being the finest. The *Interior*, in the form of a Latin cross, with nave and aisles 136 paces in length, transept 70, and nave 44 paces in width, has a clerestory (with large windows and rich tracery) over the aisles and continued across the transept, which it also intersects longitudinally (the transept seems narrower than projected), and received various Gothic additions in the 14th cent., especially in the arches of the transept. Above the aisles is a triforium. The old frescoes on the vaulting were restored in 1858.

The stained glass in the side windows is modern, those in the choir by *Pandolfo di Ugolino da Pisa*. 1st Altar on the r., Nativity by *Passignano*; 2nd, Adoration of the Magi, *F. Zuccherò*; 3rd, Last Supper, *Tintoretto*; 4th, Crucifixion, *Passignano*; *Pulpit by *Matteo Civitali* (1498). In the SACRISTY a *Madonna with SS. Clement, Peter, Paul, and Sebastian, with predella by *Dom. Ghirlandajo*. **La Croce dei Pisani*, beautifully executed in 1350 by *Bettuccio Baroni*, in silver, gilded, originally belonged to the Pisans, but was carried off by the inhabitants of Lucca (not shown except by special permission, to be procured on the previous day). The S. TRANSEPT contains the beautiful marble *monument of *Pietro a Noceto*, secretary of Pope Nicholas V., by *Matteo Civitali* (1472); by the same master, on the wall to the r., is the portrait of Count *Domenico Bertini* (1479); also in the CAPPELLA DEL SAGRAMENTO (1st Chapel r. of the choir) two angels in an attitude of adoration and the *Altar of St. Regulus (r. of the choir), with St. Sebastian and John the Baptist and beautiful bas-reliefs (1484). To the l. of the choir the 'ALTAR OF LIBERTY', which Lucca recovered in 1369 from Emp. Charles IV. (inscription: *Christo liberatori atque divitis tutelaribus*), with a Resurrection by *Giambologna* (1579). On the wall St. Petronilla, by *Daniele da Volterra*. In the following CAPPELLA DEL SANTUARIO, a Madonna with SS. Stephen and John by *Fra Bartolommeo* (1509). The decorations of the pilasters are by *Civitali*. The N. TRANSEPT contains the *sarcophagus of *Ilaria del Carretto* (d. 1405), by *Jacopo della Quercia*. In the NAVE is *IL TEMPIETTO, a small octagonal chapel of marble, partially gilded, erected in 1484 by *M. Civitali*, and containing the *Volto Santo di Lucca*, an ancient crucifix

in cedar-wood, said by tradition to have been made by *Nicodemus*, and to have been transferred in a miraculous manner from the Holy Land to Lucca in 782. It is shown publicly three times a year only. The embroidery on the red curtain is a faithful copy of the sacred relic behind it. In front of the entrance is suspended a candelabrum of solid gold, 24 lbs. in weight, presented by the inhabitants of Lucca in 1836, when the approach of the cholera was dreaded. On the opposite side a statue of St. Sebastian, also by *Civitali*.

In the N. AISLE, 5th altar (from the entrance) Visitation of the Virgin, by *Jacopo Ligossi*. Over the 2nd altar, Presentation in the Temple, by *A. Allori*. On the l. of the entrance, Descent from the Cross, and St. Nicodemus carving the Volto Santo (see above), frescoes by *Cosimo Roselli*. On the pavement of the nave, inlaid work of coloured stones, representing Solomon's Judgment.

At the back of the cathedral is the *Archiepiscopal Palace*, and beyond it the small Gothic chapel of *Sta. Maria della Rosa* (1333).

S. Giovanni (Pl. 4), near the cathedral, is a basilica of the 12th cent., with aisles and transept. The façade is modern with the exception of the portal, over which there is a relief of the Madonna with the Apostles of the 12th cent., and groups of animals on the r. and l. In the interior the flat coffered ceiling is supported by ten columns, of which the shafts and some of the capitals are probably ancient. In the l. aisle a monument to Giov. Farina (d. 1847). — Adjoining the l. transept is a venerable *Baptistery*, the roof of which was renewed during the Gothic period.

A few paces from this church is the

Piazza Maggiore (*Napoleone*), where a *Monument* by *Bartolini* was erected to the Duchess Marie Louise in 1843, in recognition of the service rendered by her to the town in constructing an aqueduct in 1823—32. In this piazza is situated the *Palazzo Pubblico* (Pl. 10), formerly *Ducale*, begun in 1578 from designs by *Ammanati*, but still incomplete, containing a small *Collection of Pictures*, chiefly modern, by *Michele Bidolfi* (of Lucca, d. 1853), *Nocchi* (*Aurora*), *Giovanetti*, *Camuccini*, etc. (open Wed. and Sat.).

Not far from the Piazza Maggiore (in the first side street to the r. of the Via della Rotonda) is the church of *S. Alessandro*, a simple structure completed before 1080, with fine antique columns.

A little farther, in the Via della Rotonda, at the end of the street diverging to the l. opposite the 'Croce di Malta' hotel, is situated *S. Romano* (Pl. 8), which existed as early as the 8th cent., but was remodelled in bad taste in the 17th by *Vincenzo Buonamici*. It contains two excellent pictures by *Fra Bartolommeo*, the **Madonna della Misericordia* (to the l., adjoining the choir), with portraits of the *Moncalieri* family, of 1515, and **God the Father with Mary Magdalene and St. Catharine of Siena*, of 1509 (to the l. of the principal entrance, both covered). Beneath the high altar is the sarcophagus of St. Romanus, attributed to *Civitali*, 1490, but it is probable that the recumbent figure of the saint only was executed by him.

We now return to the Piazza Maggiore and proceed to the l. to

the venerable church of *S. Michele* (Pl. 6), founded in 764 by Teutrandus and his wife Gumpranda, with an over-decorated façade of 1288, rising high above the nave, and surmounted by a figure of the angel with brazen wings. The row of columns on the S. side was added in 1377. 1st Altar r.: Madonna in Trono by *Fra Filippo Lippi*. — The *Palazzo Pretorio*, in the style of the 15th cent., is also situated in the Piazza S. Michele. Opposite the N. portal of the church rises the statue of *S. Burlamacchi* (d. 1548), by Cambi, erected in 1833.

On the N. side of the town is situated

**S. Frediano* (Pl. 2), a basilica of the 7th cent., founded by the Lombard kings Bertharic and Cunibert, in honour of St. Frigidianus, an Irishman, who was bishop of Lucca in 560—78. The present façade was erected in the 12th cent. on the site of the former apse; the Ascension in mosaic of the same period with which it is adorned was restored in 1827. The nave was originally flanked with double aisles, the outer of which have been converted into chapels. Most of the 22 columns are ancient.

The *CAPPELLA DI S. AGOSTINO (2nd to the l.) contains two old *frescoes by *Amico Aspertini*, a pupil of Francia, judiciously retouched by *Michele Ridolfi*. On the ceiling God the Father, surrounded by angels, prophets, and sibyls; in the lunette to the l. the Entombment; below it, to the l., an image of Christ found in the sea (*Volto Santo*, p. 303), drawn by two oxen, r. St. Augustine, baptized by St. Ambrosius at Milan. In the lunette on the wall on the r. St. Augustine instructing his pupils, and presenting them with the rules of his order; beneath, to the l., the Nativity and Adoration of the Magi; r. the miracles of S. Frediano, who checks an inundation of the sea. — In the CAPPELLA DEL SAGRAMENTO (4th to the l.), an altar with a *Madonna and four saints in relief by *Jacobus magistri Petri de Senis* (*Jacopo della Quercia*?) (1423). — Opposite, over the altar to the r. behind the pulpit, is the *Coronation of Mary; below are king David and Solomon, St. Anselm and St. Augustine, by *Francesco Francia* (covered). At the foot of the picture are four scenes from the history of the Augustinian Order. — The 2nd chapel on the r. from the entrance contains the tomb of St. Zita, the patroness of Lucca, mentioned by Dante (*Inferno* 21, 28); in the church, in front of the chapel, is the ancient font, with unexplained representations by *Magister Robertus* (1151); by the wall is the more modern font by *Matteo* or *Niccolò Civitali* (brother of Matteo); above it the Annunciation, heads of angels, children, and rich garlands by the *della Robbias*. On the wall of the entrance, to the r. of the door, a Madonna and Child by *Amico Aspertini*; to the l. the Conception by *Rid. Ghirlandajo*, both *al fresco*.

We now cross the Piazza S. Frediano, which adjoins the church on the E., and turning either to the r. or l. reach an entrance to the *Piazza del Mercato* (Pl. D, 2), the houses enclosing which are built upon the foundations of a Roman *Amphitheatre*. Two series of the arcades, of 54 arches each, are still visible on the outside. Remains of an ancient theatre are also shown near the church of *S. Maria di Corte Landini*.

To the E. is situated *S. Francesco* (Pl. 3), a spacious edifice, erected in 1442, containing the monuments of the poet Giov. Guidiccioni (16th cent.) and the celebrated Castruccio Castracani (d. 1328), to the r. by the wall, between the 3rd and 4th altars.

Among the numerous charitable institutions of Lucca may be mentioned the *Deposito di Mendicittà* (poor-house), established in the Italian-Gothic *Palazzo Borghi*, with a lofty tower, erected in 1413 by *Paolo Guinigi*, chief of one of the most powerful families of Lucca. Of the *Libraries* the most remarkable are the *Archiepiscopal*, containing 20 valuable MSS. and 400 rare editions, the *Library of the Chapter* with about 500 MSS., the *Biblioteca Reale* with MSS. (among them Latin poems of Tasso, written by his own hand) and early specimens of printing. The *Archives* are also very valuable.

A spare hour should be devoted to a **Walk* round the ramparts, which afford a succession of pleasant views of the town with its numerous towers, and of the beautiful mountains in the vicinity. In the grounds on the N. side stands the monument of *Charles III. of Spain*, erected by his grand-daughter the Duchess Marie Louise, in 1822.

The *ENVIRONS* of Lucca are beautiful, and many of the pleasant villas are comfortably furnished for the reception of strangers, but in summer the country is hot and destitute of shade.

The traveller should visit the (3½ M.) royal **Villa di Marlia*, with its beautiful grounds, fine points of view, and fountains, resembling Marly at Paris (whence the name), and with a Greek chapel containing old paintings, etc. (permission must be obtained at Lucca).

On the road to Viareggio, about 6 M. to the W., near the *Lake of Massaciuccoli*, are situated the Roman ruins known as the **Bagni di Nerone*, with beautiful environs. The *Aqueduct* to the S. of Lucca, with its 459 arches, recalling the Campagna of Rome, is worthy of notice.

The *Baths of Lucca*, of which mention is made in the history of the middle ages, about 12 M. to the N. of the town (diligence and omnibus several times daily in 2½ hrs., 3 fr.; carr. 15 fr.), are situated in a mountainous district on the small river *Lima*. The road quits Lucca by the *Porta Sta. Maria* and leads to the N. by the bank of the *Serchio*, an unruly stream confined between lofty embankments. A road diverges to the r. to the beautiful *Villa Marlia* (see above). The road then crosses the *Serchio* by the bridge of *Muriano*, decorated with figures of saints (1829), and traverses a charming hilly district. It passes the villages of *Sesto*, *Val d'Ottavo*, and *Diecimo*, crosses the *Devil's Bridge*, said to have been constructed by *Castruccio* in 1322, and enters the valley of the *Lima*, on both banks of which roads lead to the baths. About 3 M. farther is the prosperous village of *Ponte a Serraglio*, with hotels (*Europa*; **Croce di Malta*), post-office, casino, ball-rooms, etc., where the principal baths are situated. There are also warm springs at *Villa*, *Bernabò*, *Docce Basse*, *Bagni Caldi*, and *S. Giovanni* (85–130° Fahr.), those of *Bernabò* (named after a native of Pistoja who was restored to health here in the 16th cent.) being the pleasantest. Beautiful excursions may be made among the neighbouring mountains: e. g. to the bridge *della Maddalena*, to the village of *Lugliano*, and to the old watch-tower of *Bargilio*, affording a magnificent prospect in clear weather. There are pensions (*Pagnini's* and others, 5 fr. a day and upwards, children and servants one-half), carriages, horses, donkeys, shops, etc., for the accommodation of visitors. The best and quietest apartments are at the *Bagni alla Villa* and the *Bagni Caldi*, the most frequented at *Ponte a Serraglio*, which is the central point of the various establishments, and the usual evening resort of visitors. The casino, or *Ridottò*, stands on the hill in the vicinity. Near it is the *Nuovo Ospedale*, erected by the Russian Prince *Demidoff* (p. 363).

The *Railway from Lucca to Pistoja* at first traverses the plain

to the E.; a little to the S. lies the *Lago di Bientina* (p. 287). Stations *Porcari*, *Altopascio* (where the line turns to the N.), *S. Salvatore*, and ($14\frac{1}{4}$ M.) *Pescia* (Posta), a small town, situated about $1\frac{1}{2}$ M. to the N. on the river of that name, which the railway crosses, in a beautiful district, with silk and paper manufactories. The *Cathedral* of *Pescia* has remains of a façade of 1306 and a fine monument of Baldassare Turrini by *Raffaele da Montelupo*, a pupil of Michael Angelo.

The country between *Pescia* and *Pistoja* continues to be very attractive. Stations *Borgo a Bugiano* and ($4\frac{1}{4}$ M.) *Monte Catini*, where Uguccione della Faggiuola, the Ghibelline prince of *Pisa* and *Lucca*, defeated the Florentines on 29th Aug., 1315. The warm baths (*Bagni di Monte Catini*) in the vicinity, fitted up by Grand Duke Leopold I., attract many visitors. The water is exported to different parts of Tuscany as a remedy for diarrhœa.

The line intersects the rich valley of the *Nievole*. Stat. *Pieve a Nievole*; r. *Monsummano* on a conical eminence, with warm springs; near it a grotto discovered in 1852, famous for the cures of rheumatism, gout, and paralysis which it has effected. Near the next stat. *Serravalle*, which was an important frontier-fortress during the wars between *Lucca* and *Pistoja*, the line crosses the watershed between the *Nievole* and *Ombrone*, both affluents of the *Arno* (tunnel). On an eminence near the *Ombrone*, in a fertile district, is situated the ancient town of

$8\frac{1}{2}$ M. **Pistoja** (*ALBERGO DI LONDRA, outside the town, on the way to the station; GLOBO, R. 3, L. and A. 1 fr., with tolerable trattoria, and ALBERGO DEL POPOLO, both in the Piazza Cino; *Caffè del Globo*. One-horse cab per drive 60 c., two-horse 80 c.; 1st hour 1 fr. 40 or 1 fr. 70 c., each additional hour 1 fr. or 1 fr. 30c.), the Roman *Pistoria*, near which Catiline was defeated and slain, B. C. 62, and in the middle ages the centre of the fiercest struggles between the Guelphs and Ghibellines. In the year 1300 the *Cancellieri* and *Panciatichi*, or *Black* and *White* parties, mentioned by Dante (*Inferno* 24, 143), who afterwards extended their intrigues to Florence and influenced the fortunes of the poet himself, were formed here. *Pistoja* was the birthplace of the celebrated jurist and poet *Cino* (1270—1336), a contemporary of Dante, and of the satirist *Niccolò Forteguerri* (1674—1735), author of the *Ricciardetto*. In the history of art the town also holds a prominent position owing to its valuable sculptures of the 12th—14th cent. The modern *Pistoja* has broad, well-built streets, 12,000 inhab., and important manufactories of guns and iron wares. Pistols are said to have been invented at *Pistoja*, and thence to derive their name.

We follow the *Via Cino*, leading from the station and intersecting the *Corso Vitt. Emanuele* at a right angle, as far as the *Piazza Cino*, and turning here to the r. into the *Via Cavour*, soon reach the old Romanesque church of

S. Giovanni Fuoricivitas (Evangelista), erected about 1160, with a somewhat overlaid facade adorned in Pisan fashion with rows of columns. Over the side entrance is a relief representing the Eucharist by *Grumons*, as an inscription on the architrave records (12th cent.). On the r. is the *Pulpit*, adorned with ten reliefs on the three sides by *Fra Guglielmo*, a pupil of Niccolò Pisano, about 1270, the series beginning to the l. with the Annunciation, Conception, etc.; in front Christ among the Apostles. On the l. a handsome basin for holy water by *Giovanni Pisano*, with figures of the virtues at the four corners. The Visitation of Mary, a life-size group in terracotta, by *Andrea della Robbia*. — Opposite the church is the *Pal. Panciatichi*.

Following the Via Cavour, and diverging from it by the Via S. Matteo, the third side-street to the l., we reach the *Piazza*. On the r. rises the

**Cathedral of S. Jacopo*, of the 12th cent., remodelled in the 13th from designs by *Niccolò Pisano* (?), with a tribuna added in 1599 by *Jacopo Lafri*. In the vestibule are faded frescoes by *Giovanni Cristiani da Pistoja* (14th cent.). Over the principal entrance a good bas-relief in terracotta (Madonna surrounded by angels) by *Andrea della Robbia*. The barrel-vaulting was adorned with coffering and rich garlands in terracotta by *Luca della Robbia*. The interior, sadly marred by alterations, and restored with little taste in 1838—39, consists of nave and aisles borne by 16 columns and 2 buttresses.

By the wall of the entrance is the **Font*, adorned with a large relief (Baptism of Christ) and four smaller ones (History of the Baptist) by *Andrea Ferrucci da Fiesole* (d. 1526). To the r. of the entrance is the **Monument of the jurist and poet Cino da Pistoja* (d. 1336), by the Sienese master *Cinello* (1337). The bas-relief represents Cino lecturing to nine pupils, among them Petrarch, who afterwards composed a sonnet on his death, exhorting the women to mourn for Cino as the poet of love. To the l. of the entrance the Monument of Cardinal Fortiguerra, with bust and high reliefs, by *Verrocchio* (1474) and *Lorenzetto*. — The CAPPELLA DEL SAGRAMENTO (l. of the choir) contains a Madonna with St. Zeno by *Lorenzo di Credi* (d. 1513). High relief bust of Bishop Donato de' Medici by *A. Rossellini* (1475). Over the HIGH ALTAR a Resurrection by *Angelo Bronzino*. Beautifully inlaid choir stalls, attributed to *Vitoni* (1500). In the CAPPELLA S. JACOPO (r. of the choir) a rich silver *altar executed in the 14th and 15th cent. (covered); in a niche above is a sitting statue of St. James, surrounded by apostles and prophets, wrought in silver, and gilded, by *Simone di Ser Memmo* and other masters in the middle of the 14th cent.; beneath is a large silver tablet with wings; in the centre 15 reliefs of subjects from the New Testament and apostles, by *Andrea di Jacopo d'Ognabene* (1316) of Pistoja; the wings consist of 10 reliefs on the l., from the Old and New Testament by *Piero da Firenze* (1357) and on the r. from the life of St. James by *Leonardo di Ser Giovanni*, pupil of Orcagna (1331). About 446 lbs. of silver are said to have been used in the execution of this work of art. The frescoes in this chapel are by *Alesso d'Andrea* and *Bonaccorso di Cino* (1347). The Crypt, borne by six columns, is also modernised.

The campanile was originally a fortified tower, termed 'Torre del Podestà, and still bears the arms of governors of the town.

The three series of arches were added in Pisan fashion when the tower was adapted to its present purpose.

Opposite the cathedral is the octagonal **Battistero di San Giovanni*, erected after 1339 by *Cellino di Nese* in the Italian Gothic style, with a handsome pulpit on the exterior. The large font (older than the building, and probably dating from 1256) is embellished with beautiful and richly decorated slabs (others of the same kind on the wall to the r.). The doors are also worthy of notice.

Adjacent is the **Palazzo Pretorio*, or *dei Tribunali*, formerly *del Podestà*, a building of the 14th cent., the seat of the courts of justice. The quadrangle is enclosed by four round arches; the arcades are adorned with numerous painted armorial bearings of the Podestà's, remarkable for their admirable heraldic style, restored in 1844. To the l. of the entrance are the stone table and seats of the ancient tribunal, bearing the inscription of 1507 :

*Hic locus odit, amat, punit, conservat, honorat,
Nequitiam, leges, crimina, jura, probos.*

The piazza is adorned with a Statue of *Forteguerra* (see p. 306), erected in 1863. Opposite the Pal. Pretorio is the *Palazzo della Comunità*, or *del Comune* (degli Anziani), erected in the Italian Gothic style in 1294—1385, with a vestibule, now the Municipio.

Passing between the cathedral and the Pal. del Comune (by the Via S. Bartolommeo) we next visit the church of *S. Bartolommeo in Pantano*, a Lombard edifice with open roof, borne by twelve columns, with very varied capitals, and two buttresses. The sculptures on the façade by *Rudolfnus* represent the Mission of the Apostles, 1167; pulpit borne by lions, with eight reliefs from the history of Christ, by *Guido da Como*, 1250. — The Via Porta Guidi to the r. leads hence to the

Ospedale del Ceppo, erected in 1277, and subsequently restored, with a *frieze with reliefs in terracotta, representing the seven works of mercy and an enthroned Madonna, with the Annunciation, Madonna in glory, and Conception in medallions below, by *Giovanni*, *Luca*, and *Girolamo della Robbia*, one of the finest works of these masters, 1525—85. — We now pass the Ospedale by the Via delle Pappe to the l., which leads to a small planted piazza, follow the Via del Carmine to the l., and then the first side-street to the r. to

**S. Andrea*, a church of the 12th cent., and probably once the cathedral. On the architrave of the entrance are sculptures of 1186, representing the Adoration of the Magi with the inscription: *Fecit hoc opus Gruamons magister bon. et Adod frater ejus*. These masters were natives of Pistoja, where they executed several other works. The narrow nave and aisles are supported by twelve columns and two pillars. The **Pulpit* with its numerous figures

by *Giovanni da Pisa*, 1298—1301, a copy of that executed by his father at Pisa, to which it is preferred by Cicognara, is a hexagon with reliefs from the Old Testament on five sides: Crucifixion, Last Judgment, Adoration of the Magi, Nativity, Slaughter of the Innocents; between these are six figures of sibyls and prophets borne by seven columns of red marble, a lion and lioness, a human figure, and an ape. — Turning to the r. we enter the Via S. Prospero, and turning again to the r. reach the Piazza S. Francesco with the church of

S. Francesco al Prato, an Italian Gothic building of 1294, with paintings by *Margaritone* and other masters. The chapter-house is decorated with frescoes of scenes from the life of St. Francis, attributed by Vasari to *Puccio Capanna* (perhaps by *Giovanni Cristiani*, 14th cent.). Keys at the Municipio. — We return by the Via Cancellieri (with the *Pal. Cancellieri* on the r.) to the Piazza Cino, and proceed by a side-street to the r. to

S. Maria dell' Umiltà, with a bare façade, erected about 1509 by *Ventura Vitoni*, a pupil of Bramante, the dome by *Vasari*. A fine oblong vestibule, adorned with frescoes by *Vasari* relating to the miracle-working Madonna in the church, leads to the handsome octagonal interior, with its elegant Corinthian wall pilasters in several storeys, and pictures by *Gerini* and others.

On the way back to the station is

S. Domenico, in the Corso Vitt. Emanuele, erected in 1380, containing the monument of the jurist Filippo Lazari (d. 1412), by *Bernardo di Matteo Fiorentino*, 1464. 2nd Altar r.: Madonna and Child, al fresco, by *Fra Bartolommeo* (?). S. Transept: *Capella Rospigliosi*, with monuments of the family, and the miracle of S. Carlo Borromeo, by *Jacopo da Empoli*. To the l. in the choir, St. Sebastian by *R. Ghirlandajo*. 2nd Altar l., Crucifixion with saints; 3rd Altar l., the Virgin and Thomas Aquinas, by *Fra Paolino da Pistoja*. The cloisters were decorated with paintings by *Sebastiano Veronese* and others, 1596.

Pistoja possesses two *Libraries*, the *Fabbroniana* and *Fortiguerra*, founded by two cardinals born at Pistoja. The *Villa Puccini*, 1 M. to the N., has beautiful gardens and works of art by Pampaloni and others.

Railway from Pistoja to Bologna, see R. 47.

The RAILWAY TO FLORENCE intersects a rich tract at the base of the Apennines. Stat. *S. Piero*. On the l. the picturesque castle of *Monte Murlo* comes into view, near which the Florentine republicans Baccio Valori and Filippo Strozzi were defeated and taken prisoners by the troops of Cosmo I. The castle, of the 13th cent., is the property of the Counts della Gherardesca, descendants of the ill-fated Ugolino, whose death in the 'Tower of Hunger' at Pisa (p. 298) is depicted in thrilling terms by Dante (*Inferno* C. 33).

10 M. **Prato** (*Albergo del Giardino; Café Vestris*; both near the cathedral), a well-built town with 12,000 inhab., on the *Bisenzio*, with beautiful environs, is a manufacturing place, of which straw-plait is one of the staple commodities, and is also noted for its excellent bread. It formerly belonged to Florence, whose fortunes it shared throughout the middle ages. In 1512 it was taken by storm by the Spaniards under Cardona.

**Il Duomo*, begun in the 12th cent., and completed by *Giovanni Pisano* in the 14th, is in the Tuscan Gothic style, with façade of 1450, and external pulpit adorned with *sculptures (dancing children) by *Donatello*. From the latter the highly revered *Sacra Cintola*, or 'girdle of the Virgin' preserved in the cathedral, is periodically exhibited to the people. Over the principal entrance a **Madonna with SS. Stephen and Lawrence* in terracotta, by *Andrea della Robbia*.

INTERIOR. By the principal entrance the Virgin delivering the girdle to St. Thomas, by *Ridolfo Ghirlandajo*, the guardian angel by *Carlo Dolce*. The *Cappella della Cintola* is adorned with *mural paintings by *Agnolo Gaddi* (1395), from the life of the Virgin, and her statue on the altar by *Giovanni Pisano*; handsome bronze **Screen* attributed to Simone, brother of Donatello. In the *Choir*, at the back of the high altar, are the *histories of John the Baptist and St. Stephen by *Fra Filippo Lippi*, the finest work of this master (d. 1469): in the interment of St. Stephen he has introduced a portrait of himself with a black cap, in front, on the r. (best light 10—12, very dark in winter); on the r. the **Death of St. Bernard*, by the same master. Fine round *Pulpit*, resting on sphinxes and snakes, by *Mino da Fiesole* and *Rossellino*, adorned with admirable reliefs (1473). In the chapel to the r. of the choir are frescoes from the life of Mary and St. Stephen (about 1400). — The campanile, in the Lombard style, is by *Niccolò di Cecco* (1340).

**Madonna delle Carceri*, erected in 1492 by *Giuliano da Sangallo*, is in the form of a Greek cross, with barrel-vaulting and a dome, containing a fine altar by *Antonio da Sangallo*, brother of the architect. — *S. Domenico*, of the 13th cent., was restored in the 17th. — *S. Francesco* contains mural paintings in the chapterhouse by *Niccolò di Pietro Gerini* and *Lorenzo di Niccolò* (14th cent.).

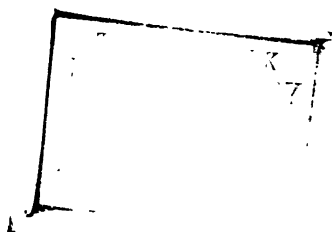
The Via dei Sarti leads from the cathedral to the *Palazzo Comunale*, which contains a small picture-gallery on the first floor (fee $\frac{1}{2}$ fr.); *Fra Filippo Lippi*, 11. *Madonna with St. Thomas*, etc., 12. *Nativity*, 21. *Madonna with John the Baptist*; 16. *Filippino Lippi* (son of Filippo, d. 1504), *Madonna with John the Baptist and St. Stephen*; *18. *Giovanni da Milano*, *Madonna with saints* (14th cent.). — The *Palazzo Pretorio* opposite is of the 13th cent.

At *Monteferrato*, 3 M. to the N. W. of Prato, are quarries of serpentine, which is known as Verde di Prato, and has been much employed in Tuscany for building purposes.

Beyond Prato are the stations *Calenzano*, *Sesto* (to the l. *La Doccia*, a villa of the Marchese Ginori, with porcelain manufactory at the foot of *Monte Morello*, p. 315), *Castello* (near it *La Petraja* a royal villa, see p. 364), *Rifredi*, and (11 M.) *Florence*.

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for ~~large numbers~~ quarters should be sought for in one of the numerous



royal villa, see p. 364), *Rifredi*, and (11 M.) *Florence*.

52 Florence.

al. There are two railway-stations at Florence: 1. *Stazione* (Pl. C, 2, 3) for all the railways (approached from the Piazza Ferrovia; egress for the northern line in the Via Luigi Alamanni; other lines, adjoining the Piazza Ferrovia), where omnibuses at the hotels meet every train (1—1½ fr.); fiacre 1 fr., at fr., each box 50, travelling-bag 25 c., trifling gratuity to rail-er. Travellers arriving in the evening should at once secure a here is generally a scarcity of conveyances. — 2. *Stazione Porta* (Pl. G, 4), too far from the middle of the town for most travellers.

als. In the Lung' Arno, best situation: *GRAND HÔTEL ROYAL DE (Pl. c), *ITALIA (Pl. a, in the Palazzo Murat), *NEW YORK (Pl. b), DE LA VILLE (Pl. f), *GRAN BRETAGNA, ARNO (Pl. m), all of the as; charges, R. 3, L. 1, A. 1, D. 5, omnibus 1½, pension 10 fr.; (Pl. k) and WASHINGTON (Pl. l), a degree less expensive. — new quarter near the Cascine: *UNIVERSO, Corso Vitt. Emanuele; A D'ITALIA (also a pension), Via Palestro; ANGLO-AMERICAN, Via di 7; *ALLEANZA (with pension), Via della Scala and Via Monte— In the Via Tornabuoni: HÔTEL DU NORD; HÔTEL DE L'EUROPE; EL-PENSION SUISSE (Pl. r), R. from 2½, D. 4, pension 8 fr.; near it, DE PARIS, with restaurant, Via della Spada 3; PENSIONE INGLESE, del Sole 6; *LEONE BIANCO, Via Vigna Nuova, in the Italian style, standing. — The following hotels, near the Piazza della Signoria, ten the Cathedral on the N. and the Arno on the S., are of moderate nsions, but conveniently situated: *LUNA (Pl. n), R. 2½, L. ½, A. 1; CAVOUR ET PARLEMENT, Via Proconsolo 5; *PORTA ROSSA, R. 2½, 4, L. ¾ fr., Via Porta Rossa, between Via Calzajoli and Via Tor- nioni. — Near the railway-station: ROMA, Piazza S. Maria Novella 7, healthy situation (not to be confounded with the *Albergo Nuovo Roma* the Piazza Ferrovia); MINERVA, Piazza S. Maria Novella; HÔTEL NGLTERRE, Via Panzani; *CITTA DI MILANO, Via Cerretani; ISOLE TANNICHE, Piazza S. Maria Novella.

Boarding Houses and furnished Apartments, indicated by signs or cards, are situated in the Lung' Arno, Piazza della Signoria, near the cathedral, Piazza S. Maria Novella, Piazza Pitti, etc.: *Rodolfo, Via della Scala 2, pension 7 fr.; *Molini-Barbensi*, Lung' Arno Guicciardini 15, —10 fr.; *Mrs. Boronowsky*, Casa Guidi, Piazza S. Felice 10, 7 fr.; **Mrs. Laurent*, Via del Presto 11 (near S. Spirito), 5—6 fr. (also without board); *Mrs. Jennings*, Via Maggio 28, 7—8 fr.; *Mrs. Jandelli*, Piazza Soderini 1, 8 fr.; *Miss Döhler*, Via S. Paolo 4, near the Piazza dell' Indipendenza, furnished rooms only. Travellers who make a stay of 10—14 days and upwards may effect a considerable saving by engaging private lodging, but rooms are sometimes difficult to procure in winter, which is the season at Florence. The charges depend of course on the situation. Two furnished rooms cost on an average 60 fr. per month, attendance about 5 fr.; in summer 40—50 fr. The pleasantest situation in winter is the sunny side of the Lung' Arno. The other quarters of the town on the r. side of the Arno (environs of the cathedral, Via dei Cerretani, Piazza S. Maria Novella, Via Cavour, Piazza dell' Indipendenza, etc.), as well as the Piazza Pitti, may also be mentioned as healthy and pleasant situations. The quarter of the town on the l. bank of the Arno, especially below the Porta S. Frediano, is considered less healthy. In winter it is most important to secure rooms with a S. aspect, which is essential to health and comfort in Italy, where brilliant sunshine so often contrasts with bitterly cold winds. The Lung' Arno is almost deserted in summer on account of the exhalations and the mosquitoes which infest it, and a N. aspect is preferred. The heat in July and August is oppressive, and for these months quarters should be sought for in one of the numerous

villas charmingly situated on the neighbouring heights. Information regarding houses to be let in whole or in part may be obtained at the offices of the commission-agents. — The water at Florence is bad, and should not be drunk unless boiled or mixed with wine. The best soda-water is manufactured at Borgo S. Croce 4. — *Andreas Mucke*, a good valet-de-place, may be enquired for at the Hôtel de la Ville.

Restaurants, most frequented at the dinner-hour, 5—7 o'clock: **Doney*, dear, Via Tornabuoni 16; **Gilli & Letta*, Piazza Signoria; *Victor*, Via Rondinelli 3; *Italia*, Lung' Arno Corsini. — **La Toscana*, Via Calzajuoli; **Luna* (Pl. n); *Patria* and *Stella*, in the Via Calzajuoli, with a few rooms to let; **Bonciari*, Via Panzani 21; **Antiche Carrozze*, Borgo SS. Apostoli, near the Ponte Vecchio, and **Leon Bianco* (see above), D. at 5 o'clock 2 fr. 20 c., both unpretending; **Giardino Orlandini* kept by *Cornelio* (see below), D. 3—4 fr. and upwards, the only restaurant in the town with a garden, concerts frequently in the evening; *Porta Rossa*, Via Porta Rossa; **Ville de Paris*, Via della Spada 3. — *Dinners à la carte* (2—4 fr., bread 10, wine 50—80 c.) are more in vogue than tables d'hôte.

Cafés, less inviting than in many other Italian towns, a few only with seats in the open air: **Doney* (best coffee, no newspapers), see above; *Gilli & Letta*, see above; *Café d'Italia*, Lung' Arno Corsini; *Flora*, Via del Proconsolo; *Bottegone* and *Piccolo Elvetic*, in the Piazza del Duomo; *Risorti*, Via Cavour; *Ferruccio* and *Wital*, both Via Por S. Maria, N. of the Ponte Vecchio. Cup of coffee 20—30, ice 30 c., light Florence beer 50 c. per bottle, beefsteak for déjeuner 1 fr., etc. — Strangers are frequently importuned in the cafés by hawkers of photographs, etc., who often sell their wares at one-third or one-half of the price at first demanded, and by the well known 'Fioraje', or flower-girls (5 c.).

Confectioners. *Gilli*, Via Calzajuoli 10; **Castelmur*, *Stuppanti*, both in the Via Calzajuoli; **Doney*, **Giacosa*, both in the Via Tornabuoni.

Wines. Good Italian at *Gilli & Letta's*, see above; *Barile* (Italian osteria), Via dei Cerchi 10, near the Piazza della Signoria. A 'fiasco' is usually ordered, but only the quantity actually consumed is paid for.

Beer. **Birreria* of *Gilli & Letta*, in the Piazza della Signoria, Viennese beer 35 c. per glass; **Birreria Cornelio*, in the *Giardino Orlandini* (Pl. 75), Piazza de' Buoni; *Weiss & Mayer*, Via Maggio (brewery).

Consulates. *American*, Via Maggio 7; *English*, Via Tornabuoni 14; *German*, Via del Proconsolo 10.

Reading Room. *Vieusesux*, Palazzo Ferroni, Via Tornabuoni, well supplied, 8 a. m. to 10 p. m., admission 50 c., per week 3, per month 7, quarter 14 fr.; *Circolo Filologico* in the Palazzo Ferroni (admission by subscription of 6 months).

Circulating Libraries. *Brecker*, Via Maggio 15, English, Italian, German, and French books; *Vanni*, Via Tornabuoni, Italian and French books.

Post Office in the Uffizi, open daily from 8 a. m. to 10 p. m. (branch-office at the railway station for letters only, open till 9); six deliveries of letters daily; postage within the city 5 c. — **Telegraph Office** in the Palazzo Riccardi, Via dei Ginori 2.

Cabs are stationed in the Piazza S. Trinità, Piazza della Signoria, near the cathedral, etc. Each driver is bound to carry a 'tariffa'. *Within* (and incl.) the *New Boulevards* 80 c. per drive (with one or with two horses); *within the Cinta Daziaria* (line of municipal imposts) for the first half-hour 1 fr. 30 c., each additional half-hour 70 c.; *outside the town*, first half-hour 2, each additional half-hour 1 fr. At night (from 9, in winter from 7 p. m. to 5 or 6 a. m.) per drive within the Boulevards 1 fr. 30 c.; the other fares 30 c. higher. — Drives to the theatre, concerts, etc. are payable in advance. Each box 50, travelling-bag 25 c.

Omnibuses from the Piazza della Signoria, some also from the Piazza del Duomo, to all the gates of the city 10 c., on Sundays and holidays 15 c.

Physicians. *v. Coelln*, Via del Sole 14; *Levier*, Fondaccio S. Spirito 7; *Kirch*, Via Tornabuoni 7; *Wilson*, *Young*, *Duffy* (English); *Davidson* (homœopathist), Borgognissanti 42 bis; *Prof. Schiff* (for important consultations), Via del Serraglio 113. — **Oculist:** *Dr. Mannhardt*. — **Dentists:** *Dunn*, Piazza S. Maria Novella; *Stayton*, Lung' Arno nuovo; *Campani*, Piazza della Signoria.

Druggists. English, *Roberts*, Via Tornabuoni 17; *Groves*, Borgo Ognissanti 15. German, *Janssen*, Borgo Ognissanti 26 (mineral water depôt; homœopathic dispensary in a separated room). — Medicated wool articles for rheumatism sold by *Meyer*, Piazza S. Maria Novella 22.

Baths. *Peppini*, Via SS. Apostoli No. 16, near S. Trinità; *Papini*, Via Vigna Nuova 19, and Corso Vitt. Emanuele 17b; also in the Via di Parione 28, at the back of the Palazzo Corsini, and Via Maggio 30.

Theatres. **Della Pergola* (Pl. 104), erected in 1638, remodelled in 1857, Via della Pergola 12, for operas and ballet, seats for upwards of 2000 pers., representations during a few months only in the year, adm. 3 fr.; **Pagliano* or *Cherubini* (Pl. 103), Via Ghibellina 81, adm. 1½ fr.; *Niccolini* (Pl. 101), Italian and French comedy, Via Ricasoli 8; *Delle Logge*, generally French comedy, Via dei Neri (Logge del Grano); *Nazionale* (Pl. 100), Via dei Cerchi; *Alfieri* (Pl. 97), Via Pietra Piana; *Rossini* (Pl. 98), formerly *Borgognissanti*, and several others. — Open-air Theatres: *Goldoni* (Pl. 99); *Politeama* (Pl. 106), Corso Vitt. Emanuele, near the Cascine, operas, ballet, farces, and sometimes a circus. *Principe Umberto* (Pl. 106), Piazza Azeglio; *Arena Nazionale*, Via Nazionale.

Booksellers. *Goodban*, Via Tornabuoni 9, English, German, French, and Italian books, also photographs, and engravings; *Bocca*, Via Cerretani; *Bettini*, Via Tornabuoni (both Italian and French books); *Loescher*, chiefly for German literature, Via Tornabuoni; *Brecker*, Via Maggio 15, with circulating library; *Flor & Findel*, Lung' Arno Acciajoli 24. — Musical lending libraries: *Brizzi & Nicolai*, Via Cerretani; *Ducci*, Via Tornabuoni, Piazza Antinori. Pianos may be hired of both.

Photographs. *Goodban* (see above); *Brecker* (see above), agent for Sommer's photographs; *Alinari*, Via Nazionale 8, and Via Tornabuoni; *Philpot & Co.*, Borgognissanti 17 (the only firm which sells original photographs from the drawings in the Uffizi).

Shops. ALABASTER and MARBLE: *Bazzanti*, Lung' Arno Corsini; *Becucci*, Via Tornabuoni; *Mannatoni*, Lung' Arno Guicciardini. — MOSAICS: *Belli*, Lung' Arno Nuovo; *Fratelli Montelatici*, Lung' Arno Corsini. — GILDERS (excellent) in the Via de' Fossi. — STRAW HATS: *Porcinai*, Via Tornabuoni; *Nannucci*, Via Porta Rossa. — MILLINERY: *Emilia Bossi*, Via Rondinelli; *Fierli*, Via Tornabuoni; *Miss Baker*, Via Cavour 26. — In shops which have not a system of fixed prices two-thirds or one-half of the price demanded is generally the real value of the article. A polite offer by the purchaser of what he believes an adequate price is usually attended with the desired result.

Studies. PAINTERS, who sell copies of pictures in the Florentine galleries: *Cav. Gordigiani*, Via Nazionale 44; *Prof. Manzuoli*, Via Guicciardini 16; *Conti*, Via Romana 8; *Sasso*, Borgognissanti; *Bensa*, Borgo S. Jacopo. — SCULPTORS: *Prof. Fedi*, Via de' Serragli 99; *Prof. Dupré*, Via della Sapienza; *Prof. Fantacchiotti*, Via Pancale 39. Galvanoplastic reproductions of statues etc.: *G. Pellas*, Via de' Panzani 3.

Goods-Agent. *Boncinelli*, near Or San Michele, and others.

Porters (*facchini pubblici*). Single errand 20, if over ¼ hr. 40, whole hour 70 c.

Bankers. *Du Fresne*, Via di Corso 2; *Fenzi & Co.*, Piazza della Signoria; *Haskard & Son*, Piazza S. Gaetano 3, Pal. Antinori; *Mugnary & Hooker*, Via Tornabuoni 5; *French* (Engl. Consul), Via Tornabuoni 14; *Eyre & Matteini* (American Bankers), Via Maggio 7.

Schools. Girls: Institution of the German Protestant sisters of Kaiserswerth. — Boys: *Pères de Famille*, Via d'Ardiglione. — Academy of Art for ladies: *Mlle. Fries*, Villa Pellegrina, Lungo il Mugnone, within the Porta S. Gallo. — Teacher of drawing and water-colours: *Roster*, Via

Calimarusza 3. — Teachers of music: *Cav. Krauss*, Via Cerretani 10; *Del Bene*, Via Maggio 3. — Teachers of Italian: *Rosteri*, Via Borgognissanti 43; *Mazzoni*, may be enquired for at Janssen the chemist's; *Mlle. Tolomei*, address at Brecker's.

English Church Service. *English Church*, Via Maglio, behind S. Marco. — *Presbyterian Service*, Lung' Arno Guicciardini 9. — *American Episcopal Church*, Piazza del Carmine 11.

Diary. Churches generally open the whole day, except from 12½ to 2 or 3 p. m.

**Accademia delle Belle Arti*, daily, exc. Sund., 9—3 o'cl., p. 341.

Bargello, see Museo Nazionale.

Biblioteca Laurenziana, daily, exc. Sund. and holidays, 9—3, vacation from 1st Oct. to 12th Nov., p. 345.

Bibl. Marucelliana, daily, exc. Sund., 10—2, p. 344.

Bibl. Nazionale, daily exc. Sund. and festivals, in summer 9—5, in winter 9—4, p. 328.

Bibl. Riccardiana, daily exc. Sund. 9—3; vacation from 20th Aug. to 12th Nov.

**Boboli, Garden*, daily from morning till evening by permission, which must be applied for before 3 p. m.; open to the public on Sund. forenoon; p. 357.

Galleria Berte, daily 10—3, frequently closed, p. 338.

Gal. Buonarroti, Mond. and Thursd. 9—3, p. 350.

Gal. Corsini, Tuesd., Thursd., and Sat. 10—3, p. 348.

***Gal. Pitti*, daily 9—3, Sund. and festivals 10—3, Mond. 12—3, p. 353.

**Gal. Strozzi*, Wednesdays (unless a festival) 11—1, p. 349.

***Gal. degli Uffizi*, daily 9—3, Sund. and festivals 10—3, Mond. 12—3, p. 320.

**S. Lorenzo*, new sacristy and chapel of the princes, daily 8—12 and 3—4½, p. 344.

Museum, Egyptian and Etruscan, daily till 3 p. m., p. 351.

**Museo di S. Marco*, 1st Oct. to 31st March 9—3, 1st Apr. to 30th Sept. 10—4; on Sund. gratis, at other times 1 fr.; p. 340.

**Museo Nazionale*, daily 10—4, 1 fr., on Sund. gratis, p. 334.

Museo di Storia Naturale, Tuesd., Thursd., and Sat. 10—4; strangers admitted daily on application; p. 358.

Zoological Garden daily, adm. 50 c., Sund. forenoon 25 c., p. 363.

Chief Attractions: Piazza della Signoria with the Palazzo Vecchio and the Loggia dei Lanzi (p. 319); Galleria degli Uffizi (p. 320); Piazza del Duomo with the Baptistery and the Cathedral (p. 330); the churches of S. Croce (p. 335), S. Lorenzo (p. 344), S. Maria Novella (p. 346), S. Marco (p. 339); the Accademia delle Belle Arti (p. 341); the Pal. Pitti with the picture-gallery (p. 353) and the Boboli Garden (p. 357); the views from S. Miniato (p. 359), from Bello Sguardo (p. 362) and from the heights of Fiesole (p. 364). — A stay of 4—6 days will not suffice for more than a hasty glimpse at the sights of Florence.

Florence, formerly the capital of the Grand Duchy of Tuscany, and from 1864—70 that of the kingdom of Italy, ranks with Rome, Naples, and Venice as one of the most attractive towns in Italy. While in ancient times Rome was the grand centre of Italian development, Florence has since the middle ages superseded it as the focus of intellectual life. The modern Italian language and literature have emanated chiefly from Florence, and the fine arts also attained the zenith of their glory here. An amazing profusion of treasures of art, such as no other locality possesses within so narrow limits, reminiscences of a history which has influenced the whole of Europe, perpetuated by numerous and imposing monuments, and finally the delightful environs of the city combine to render

Florence one of the most interesting and attractive places in the world.

Florence, Italian *Firenze*, formerly *Fiorenza*, from the Latin *Florentia*, justly entitled 'la bella', is situated on both banks of the *Arno*, an insignificant stream except in rainy weather, in a charming valley of moderate width, picturesquely enclosed by the Apennines, the highest spur of which (*Monte Morello*, about 3000 ft.) rises to the N. On the S. the heights rise more immediately from the river, on the N. they are 3—4 M. distant, while towards the N.W., in the direction of Prato and Pistoja, the valley expands considerably. The sudden transitions of temperature which frequently occur here are trying to persons in delicate health. The pleasantest months are April, May, and the first half of June, September, October and November. In the depth of winter and the early spring bitterly cold winds often prevail, while in July and August the heat is very oppressive. On the whole, however, Florence is considered a healthy place, especially since the introduction of sanitary improvements with regard to the supply of water, extra-mural interment, etc., which were effected in consequence of the ravages of the cholera in 1854 and 1855.

In 1864, when Florence superseded Turin as the capital of Italy, the enterprise of the citizens received a powerful stimulus; and although in 1870 the city was in its turn superseded by Rome, it still appears to enjoy the beneficial effects of its temporary dignity. It has now entirely laid aside its former character of a quiet provincial town, and has rapidly extended its precincts in every direction (p. 318). As early as the 15th cent. Florence contained 90,000 inhab., in 1859 about 112,000, and now 167,093. The Florentines have ever been noted for the vigour of their reasoning powers and for their preëminence in artistic talent; and even at the present day their superiority over the Genoese and the inhabitants of other towns of Lombardy is apparent from their manners and their dress.

HISTORY. Florence does not lay claim to very great antiquity. It was probably founded by the Romans in the first century B. C., under Sulla, and, as ancient records and some scanty ruins indicate, must at an early period have attained to considerable prosperity, owing to its highly favourable situation. The town was devastated by the incursions of the barbarian hordes during the dark ages, but revived about the beginning of the 11th century. In 1010 the Florentines conquered the ancient town of Fiesole, aided the Pisans in their contests with Lucca and Genoa, and took an active part in the feud which broke out about this period between the Guelphs and Ghibellines, the town generally supporting the cause of the pope against the imperial party. The most powerful families in the town, such as the Buondelmonti, were on the side of the Guelphs, in opposition to whom the Uberti for a brief period held the supremacy under Emperor Frederick II. After that monarch's death (1250), however, the Guelphs returned, and in 1283 a species of republic was constituted by the twelve guilds of the citizens, under twelve presidents (*priori*), the nobility being excluded. About the year 1300 the party struggles again burst forth between the same rival families, under the new names of the

Whites and the Blacks (p. 306), in which the Guelphs (Neri) were eventually victorious, and the Whites, among whom was the poet *Dante Allighieri*, banished. King Robert of Naples then sent Count *Walter de Brienne*, Duke of Athens, to Florence as governor, and his authority for a time repressed the civic broils; but in 1343 he was expelled by the people, and a turbulent and lawless period of 70 years ensued, during which the power of the wealthy commercial family of the *Medici* gradually developed itself. The real founder of their dynasty was *Giovanni de' Medici* (d. 1428). His son *Cosmo* was overthrown by the Albizzi in 1433, but returned after an exile of one year, and resumed the reins of government with almost princely magnificence. He employed his wealth liberally in the advancement of art and science, he was the patron of Brunellesco, Donatello, Michelozzo, Masaccio, and Lippi, and he founded the Platonic Academy for the Medici Library. Towards the close of his life he was not undeservedly surnamed *pater patriae* by his subjects. He was succeeded by his son *Pietro* in 1464, and in 1469 by his grandson *Lorenzo*, surnamed *Il Magnifico*, who, as a statesman, poet, and patron of art and science, attained the highest celebrity. Florence now became the great centre of the Renaissance, the object of which was to revive the poetry, the eloquence, and the art and science of antiquity. Contemporary with the artists Luca Signorelli, D. Ghirlandajo, and the young Michael Angelo, were the earliest philologists Landino, Ficino, L. Valla, Pico della Mirandola, and Poliziano, who adorned the brilliant court of the Medici. The conspiracy of the Pazzi (1478), to which his brother *Giuliano* fell a victim, did not avail to undermine the power of Lorenzo, but proved successful against his feeble son *Pietro II.*, who was banished in 1494, with his brothers *Giovanni* (afterwards Pope Leo X.) and *Giuliano*. Their property was confiscated, and Florence was occupied by Charles VIII. of France. *Hieronymus Savonarola*, the celebrated prior of S. Marco, soon afterwards founded his theocratic republic at Florence, but his career was terminated in 1498 by his death at the stake. The intermediate supremacy of the Gonfaloniere *Pietro Soderini* now followed, but in 1512 the partisans of the Medici compelled him to abdicate, and recalled the brothers *Giuliano* and *Giovanni*. The former soon resigned his authority, the latter became pope, and they were succeeded by *Lorenzo*, a natural son of Pietro II., and the first of the illegitimate line of the Medicis. The family was again banished in 1527, but Emp. Charles V., who had married his daughter to *Alessandro de' Medici*, attacked the town and took it in 1530 after a siege of eleven months, during which Michael Angelo, as engineer on the side of the republic, and his brave partisan Ferruccio greatly distinguished themselves. The emperor then appointed Alessandro hereditary sovereign of Florence. The assassination of the latter, perpetrated by his own cousin Lorenzo, 7th Jan., 1537, did not conduce to the re-establishment of the republic. He was succeeded by *Cosmo I.* (1537—64), who entirely suppressed all political liberty in the city, but to some extent revived the fame of the Medici by his liberal patronage of art of every kind. (He was the founder of the Accademia delle Belle Arti.) His successor *Francesco Maria* assumed the title of 'Granduca' of Tuscany in 1567. In 1737 the Medici family became extinct by the death of *Giovanni Gaston*. The Emperor Charles VI. then presented Tuscany to Duke Francis Stephen of Lorraine (Lorena), husband of his daughter Maria Theresa, who himself became emperor in 1745 as Francis I. He was succeeded in Tuscany in 1768 by his second son *Leopold*, and the latter, becoming emperor in 1790, was followed by his second son *Ferdinand III.*, who was expelled from his dominions by the storms of the Revolution at the beginning of the present century. Tuscany is indebted to these princes of the house of Lorraine for a number of excellent institutions and reforms. On the termination of the Napoleonic kingdom of Etruria in 1814 the Grand Duke Ferdinand III. returned, and was succeeded in 1824 by his son *Leopold II.*, uncle of Victor Emmanuel, and last Duke of Tuscany. He was compelled by the Revolution of 1849 to take refuge in flight, and was finally banished in consequence

of the events of 1859. In accordance with a popular resolution passed on 15th March, 1860, Tuscany was incorporated with the Kingdom of Italy then in process of organisation.

ART AND SCIENCE. The proud position occupied by Florence in the history of art and science was first established by *Dante Allighieri*, born here in 1265, author of the 'Divine Comedy', and the great founder of the modern Italian language. In 1302 he was banished with his party, and in 1321 died at Ravenna. *Giovanni Boccaccio*, the first expounder of the illustrious Dante, and celebrated for his 'Decamerone', which served as a model for the 'Canterbury Tales' of Chaucer, also lived at Florence. *Macchiavelli*, *Guicciardini*, *Galileo*, and many other eminent men of letters and science were also natives of this city. About the close of the 12th cent. *Arnolfo del Cambio*, builder of the cathedral, the tower of which was erected by *Giotto* in 1334, *Andrea di Cione*, surnamed *Orcagna*, renowned for his Loggia dei Lanzi, and 40 years later *Filippo Brunellesco*, constructor of the dome of the cathedral, attained a high reputation here as architects. In the plastic art the great masters of Pisa *Niccolò*, *Giovanni*, and *Andrea Pisano*, *Luca della Robbia*, and *Lorenzo Ghiberti* took precedence of those of Florence in the 13—15th centuries, but in the 16th they were all surpassed by the Florentine *Michael Angelo Buonarroti*. During the present century *Pampaloni*, *Bartolini*, and *Dupré* have distinguished themselves in this branch of art.

Florence also lays claim to the highest rank in the art of painting, the founder of which in Italy, *Giovanni Cimabue*, was born here about the year 1240. A new era in the art was introduced by *Giotto di Bondone*, born in 1276 at Vespignano near Florence, who first ventured to deviate from traditional and stereotyped forms, devoted his energies to a faithful study of nature, and advocated unfettered scope of the imagination. His new maxims gave a new impulse to art throughout an entire century, whilst his contemporary and friend Dante awakened the slumbering powers of the language and poetical imagination of Italy. In Giotto's footsteps followed *Taddeo Gaddi*, *Giotto*, *Andrea di Cione*, *Spinello Aretino*, *Antonio Veneziano*, and others, until in the 15th cent. a more pleasing imitation of nature was introduced by *Masaccio* and *Fra Filippo Lippi*. The pious *Fra Giovanni Angelico da Fiesole* (about 1450) strove to impart expression and sublimity to his compositions, whilst *Domenico Ghirlandajo* and *Benozzo Gozzoli* (d. 1485) adhered more closely to nature. The culminating point of art was attained by *Leonardo da Vinci*, who was born at Florence in 1452 (d. 1519), and his great rival *Michael Angelo Buonarroti* (1474—1563), a pupil in his capacity as painter of Ghirlandajo, but whose principal works are not at Florence; then by *Fra Bartolommeo* (1469—1517) and *Andrea Vannucchi*, surnamed *del Sarto* (1488—1530), painters who held themselves aloof from the influence of other schools. Distinguished artists of the 16th and 17th cent. were *Ridolfo Ghirlandajo*, *Giorgio Vasari*, author of the biography of preceding artists, *Angelo Bronzino*, *Cristoforo Allori*, *Carlo Dolce*, etc., and the period of the highest development of art was coincident with that of the revival of science (comp. *Introd.*, p. XXXVII). In both respects Florence has long taken precedence of all the other towns in Italy and justly claims to have maintained this proud distinction down to the present day.

Florence is situated on both banks of the *Arno*, but by far the greater part of the city lies on the r. bank. On the latter, to the N. of the Ponte Vecchio, at some distance from the river, was situated the Roman town of Florentia, which however was extended at an early period in the middle ages to the opposite bank of the Arno. The walls of the city, which have recently been almost entirely removed, were constructed at the same time as the cathedral, between 1285 and 1388. The ancient *Gates* however have been spared, of which the following are the most interesting :

Porta alla Croce (Pl. G, 5), erected in 1284, with frescoes by Ghirlandajo; *Porta S. Gallo* (Pl. F, 2), erected in 1330, once adorned with frescoes by Ghirlandajo; *Porta Romana* (Pl. A, 6), erected in 1328 by Jacopo Orcagna; *Porta S. Frediano* (Pl. A, 3); and *Porta S. Miniato* (Pl. D, 6). The *New Quarters* of the town arc at the W. end, on the r. bank of the Arno, extending as far as the Cascine (p. 363), and containing the best hotels and the residences of most of the English, American, and other visitors. A number of broad new streets have also been built on the site of the old fortifications, to the N. and E. of the *Porta S. Gallo*, extending as far as the Arno, and not yet entirely completed.

BRIDGES. The oldest of the six bridges which connect the banks of the Arno is the *Ponte alle Grazie*, constructed in 1235, with a chapel of 1471, and restored in 1835, the scene of the union effected between the Guelphs and Ghibellines in 1283. [On the Lung' Arno Serristori, between the *Ponte alle Grazie* and the *Porta S. Niccolò*, rises the monument of *Prince Demidoff* (p. 363), a wealthy benefactor of Florence, by Bartolini.] The *Ponte Vecchio*, which is said to have existed as early as the Roman period, and was reconstructed, after its repeated demolition, by Taddeo Gaddi in 1362, consists of three arches, over which a gallery is carried to connect the Pitti Palace and the Uffizi with the Palazzo Vecchio. The stalls with which it is flanked have been chiefly occupied by goldsmiths since the year 1593. The *Ponte S. Trinità*, erected soon after 1567 in a substantial and handsome style by Bartolommeo Ammanati, is embellished with statues representing the four seasons. The *Ponte alla Carraja*, originally built in 1218, destroyed together with the *Ponte Vecchio* by an inundation in 1333, and restored in 1337, was again erected in 1559 by Ammanati by order of Cosmo I.

The river is bordered on both sides by broad and handsome quays, termed the *Lung' Arno*, of which the different parts are the *Lung' Arno Corsini*, the *Lung' Arno Soderini*, *Lung' Arno Nuovo*, etc. The busiest streets are the *Via Tornabuoni* (Pl. C, 4) and the *Via Calzajuoli* (Pl. D, 4).

The city possesses 87 churches and a number of grand old houses and palaces which bear testimony to its ancient prestige. The following piazzas deserve mention: *Piazza della Signoria*, *dell' Annunziata*, *di S. Croce*, *del Duomo*, *di S. Maria Novella*, *dell' Indipendenza* (Pl. D, E, 3), *d'Azeglio* (Pl. F, 4), not entirely completed, and *Savonarola* (Pl. G, 2, 6), now in course of construction.

The **Piazza della Signoria* (Pl. D, 4, 5), once the forum of the republic, and the scene of its most momentous transactions, is still the principal centre of business. Savonarola and two other monks of his order, the Italian precursors of the Reformation, were burned at the stake here on 23rd May, 1498.

In this piazza is situated the ***Palazzo Vecchio** (Pl. 88), originally the seat of the republic, and subsequently the residence of Cosmo I., erected in 1298 by *Arnolfo di Cambio*, and afterwards considerably altered and furnished with a lofty tower. On the upper floor are seen the armorial bearings of the Tuscan towns, and on the lower an inscription recording the plebiscite passed on 15th March, 1860. *Michael Angelo's* celebrated David, which stood to the l. of the entrance from 1504 to 1873, is now removed to the Academy (p. 342), and will be replaced by a copy in bronze; on the r. is Hercules and Cacus by *Michael Angelo's* rival *Baccio Bandinelli*. Beyond these are two insignificant statues by *Bandinelli* and *Rossi*. The court is by *Michelozzi*; the fountain-figure, a boy with a fish, by *Verocchio*.

INTERIOR. The *Great Hall* on the first floor, constructed under the directions of Savonarola in 1495, was to have been decorated with frescoes from the celebrated cartoons of the 'Cavalry Skirmish' by Leonardo and the 'Bathing Soldiers' by *Michael Angelo* (1504). The walls are now adorned with frescoes by *Vasari*, *Luca Giordano*, *Ligozzi*, *Cigoli*, and *Passignano*, and the stucco enrichments are by *Donatello*. The hall was for a time employed for the sittings of the Italian Chamber and was fitted up with benches, and a platform, and divided by partitions which have since been removed. The marble sculptures formerly here, with the exception of the statues of the Medicis by *Bandinelli*, have been removed to the Bargello (p. 334).

To the l. of the stair is a room with a ceiling-painting by *Michelozzo*, to the l. of which is another, formerly a chapel, with a fresco of the Annunciation by *Giotto* (?). In a straight direction is the *Sala de' Gigli*, with beautiful door-posts in marble by *Benedetto da Majano*, to whom the intarsias of Dante and Petrarch on the wings of the door are also ascribed. The frescoes are by *Ridolfo Ghirlandajo*.

On the 2nd floor is the *Sala d'Udienza* with frescoes by *Salviati*. Then the *Cappella S. Bernardo*, with ceiling painted in imitation of mosaic by *Rid. Ghirlandajo*, and a crucifix over the altar attributed to *Giov. da Bologna*. The private apartments of the Medicis contain eight views of the piazzas of Florence, a chapel by *Bronzino*, and charming decorations by *Poccetti*.

At the N. corner of the edifice is the brazen lion known as *Il Marzocco*; to the l. is the **Great Fountain* with Neptune and Tritons, erected by *Bartolommeo Ammanati* under Cosmo I., and adjoining it the equestrian statue of Cosmo by *Giovanni da Bologna*, 1594.

The **Loggia dei Lanzi*, or *dell' Orcagna* (Pl. 53), erected in 1376 from designs by *Andrea di Cione (Orcagna)*, derives its name from the spearmen, or 'lancers', who acted as guards here in the reign of Cosmo I. The lion on the r. of the steps is antique, the other by *Flaminio Vacca*. Beneath the arches to the r. is the **Rape of the Sabines*, a group in marble executed by *Giovanni da Bologna* in 1583; l. **Perseus* with the head of the Medusa, in bronze, by *Benvenuto Cellini*, by whom the statuettes and bas-reliefs of the pedestal were also executed; behind it the *Rape of Polyxena*, a large group in marble by *Fedi*, erected in 1866; to the l. of the latter, *Judith* and *Holofernes* in bronze by *Donatello*. In the centre a **Warrior* supporting a dead man, usually supposed to

represent Ajax with the body of Patroclus or Achilles, an ancient copy of a Greek work; to the r. of it, Hercules slaying the centaur Nessus, in marble, by *Giov. da Bologna*; by the wall at the back are six large draped female statues, of which the third from the l. represents the so-called **Thusnelda*, from Trajan's Forum at Rome.

To the l. behind the equestrian statue is the **Palazzo Uguccioni* (Pl. 87), erected in 1550, from designs variously attributed to *Raphael*, *Michael Angelo*, and *Palladio*. The new palazzo opposite the Pal. Vecchio occupies the site of an ancient edifice, which according to tradition was partly erected by Pisan captives in 1364.

Between the Pal. Vecchio and the Loggia de' Lanzi begins the **Portico degli Uffizi** (Pl. 86), erected 1560—74 by *Giorgio Vasari*, the niches of which were adorned with **Marble Statues* of celebrated Tuscans in 1846—56. The names of the persons represented and of the respective sculptors are engraved on the bases. They are as follows, beginning on the l.: *Andrea Orcagna* (d. 1368); behind it on the sides of the first door, *Cosmo*, 'pater patriæ' (d. 1464), and *Lorenzo 'il magnifico'* (d. 1492); then *Niccolò Pisano* (d. about 1280), *Giotto* (d. 1337), *Donatello* (d. 1466), *Leo Batt. Alberti* (d. 1472), *Leonardo da Vinci* (d. 1519), *Michael Angelo* (d. 1564), *Dante* (d. 1321), *Petrarch* (d. 1374), *Boccaccio* (d. 1375), *Macchiavelli* (d. 1527), *Guicciardini* (historian, d. 1540), *Amerigo Vespucci* (who gave his name to America, d. 1514), *Galileo* (d. 1642), *Pier Antonio Micheli* (botanist, d. 1737), *Franc. Redi* (poet and physician, d. 1698), *Paolo Mascagni* (physiologist, d. 1815), *Andrea Cesalpino* (anatomist, d. 1604), *S. Antonino* (theologian, d. 1604), *Accorso* (jurist, d. 1260), *Guido Aretino* (musician, 11th cent.) and *Benvenuto Cellini* (d. 1571); in the external niches, towards the Arno, *Francesco Ferrucci* (d. 1530), *Giovanni delle Bande Nere* (d. 1526), *Piero Capponi* (d. 1496), and *Farinata degli Uberti* (d. 1264). Opposite the first mentioned statues are the *Post Office* and the *Mint* (*La Zecca*, Pl. 96), a building of 1361, containing a fine collection of the ancient and modern coins of Siena and Florence.

Approaching from the Piazza della Signoria we enter by the second door to the l. under this portico, and ascend by a stair of 126 steps to the ***Galleria degli Uffizi** (open daily 9—3, Sundays and festivals 10—3 o'clock only; usually closed, however, one Sunday in the month; no fees). The gallery originated with the Medici collections, to which numerous additions were made by the Lorraine family, and it is now one of the best in the world, both in extent and value. A few of the finest objects only in this vast collection are here enumerated. Those who have time for a brief visit only should first walk through the corridors, in order to become acquainted with their topography, and then return to the **Tribuna*, the gem of the whole gallery. Permission to copy is

arms, a copy of the original at Rome. Various Roman reliefs with representations of processions and sacrifices (almost all the heads modern).

SECOND VESTIBULE: Two pillars with trophies in relief; busts of Cybele and Jupiter. A horse, *two dogs, and a *wild boar, all antiques.

E. CORRIDOR, 178 yds. in length, adorned with mythological ceiling-paintings by *Bernardino Poccetti*: on the upper part of the walls are 534 portraits of princes and great men, begun under Cosmo I. and constantly increased. On either side are arranged antique busts, statues, and sarcophagi, above which are pictures. Proceeding to the r. from the entrance, and beginning at the end, we observe the following objects:

ANCIENT SCULPTURES IN MARBLE: *35. Agrippina sitting; 39. Sarcophagus with representations from the life of a Roman; 38. Hercules slaying Nessus (almost entirely modern); 41, 47, *48. Busts of Cæsar (with bronze head), Augustus, and Agrippa; 52. Athlete; 71. Portrait of a child; 75. Beautiful statue of an athlete (the 4th of those so designated), a copy of the celebrated Doryphorus of Polycletes; 79. Julia, daughter of Titus; 90. Vestal Virgin with portrait features; *119. Apollo (inaccurately restored; the arm ought to have been placed round the head). Also a collection of Roman sarcophagi: 45. Rape of Proserpine; 56. Hippolytus; 68, 72. Labours of Hercules; 95–105. Hunt of Meleager; 80. Apollo and the Muses; 118. Christian sarcophagus with the history of Jonah, etc.

PICTURES: 1. *Andrea Rico* (d. 1105), Madonna and Child; 2. *Cimabue* (?), St. Cecilia; *6. *Giotto*, or *Lorenzo Monaco*, Christ on the Mt. of Olives; 9. *Simone di Martino* and *Lippo Memmi* (of Siena), Annunciation with lateral pictures (10. S. Giulietta, 8. S. Ansano); 12. *Pietro Laureati* (of Siena), Hermit saints of the wilderness of Thebes; 14. *Agnolo Gaddi*, Annunciation with predella; *17. *Fra Angelico da Fiesole*, Tabernacle with gold ground, on the exterior St. Mark and St. Peter, on the interior St. Mark, John the Baptist, and Madonna with the Child, surrounded by angels playing on instruments; 18. *Lorenzo di Bicci*, 88. Cosmas and Damianus (1429); *24. *Lor. di Credi*, Madonna, worshipping the Child; 25. *Botticelli*, Madonna with angels; 30. *Antonio Pollajuolo*, Portrait; 32. *Piero di Cosimo*, Portrait; 86. *Luca Signorelli*, Madonna and Child; 39. *Botticelli*, Birth of Venus; 55. *Jacopo da Empoli*, Creation of Adam; 62. *Cigoli*, Magdalene; 64. *Francesco Boschi*, Call of St. Andrew.

S. CONNECTING PASSAGE, with similar decorations and contents, of which the following antiques deserve notice: 125. Sleep; 129. Sarcophagus with the fall of Phaëton; *138. Thorn-extractor; 137. Round altar with bas-reliefs, representing the Sacrifice of Iphigenia, bearing the name of Cleomenes; 141. Pedestal of a candelabrum; 145. Venus stooping in the bath; 146. Nymph loosening her sandal, restored as a counterpart of No. 138, and termed the *Venere della Spina*.

W. CORRIDOR, of the same length as that on the E., adorned with frescoes representing the rise of art, and with portraits of celebrated Florentines. At the entrance, r. 155, l. 156. Statues of Marsyas, the former very fine, the latter badly restored (head, arm, and shoulders) by *Verrocchio*; 187. Juno; 195. Leda, freely restored; 209. Statue of a physician. Also a number of busts of emperors. At the end are several Renaissance sculptures: *380. Drunken Bacchus, an early work of *Michael Angelo*; in the centre, 236. antique altar from Rome, dedicated to the Lares; 339. *Sansovino*, Bacchus; 388. Unfinished statue of Apollo, about to take an arrow from his quiver; 383. *Benedetto da Majano*, John the Baptist; 384. *Donatello*, John the Baptist; 387. *Donatello*, David; 385. *Baccio Bandinelli*, Copy of the Laocoon group; 386. Colossal bust of Giovanni delle Bande Nere.

Returning hence, and passing through [the second door to the l. of the entrance, we next reach the octagonal

** TRIBUNA,

containing a magnificent and almost unparalleled collection of masterpieces of ancient sculpture and modern painting. The hall was constructed alone cost 40,000 ducats (nearly 20,000*l.*). The following pictures are the

by *Bernardo Buontalenti*; the decorations are by *Bernardino Poccetti*. In the centre are placed five very celebrated marble sculptures: *Satyr playing on the cymbal, restored by *Michael Angelo*; group of the *Wrestlers, found with that of the Children of Niobe; *Medici Venus, found in the 16th cent. in the Villa of Hadrian near Tivoli, brought to Florence in 1680, under Cosmo III., with Greek inscription designating *Cleomenes*, son of Apollodorus, as the master; the *Grinder, supposed to be a Scythian from the group of Marsyas who is being flayed, found at Rome in the 16th cent.; the *Apollino, or young Apollo, of the school of *Praxiteles*.

Paintings, beginning on the l.: *1131. *Raphael*, Pope Julius II., a repetition of the original in the Pitti Palace (p. 354); 1132. *Correggio* (?), Head of John the Baptist; 1133. *A. Caracci*, Bacchante; **1129. *Raphael*, Madonna with the goldfinch (del Cardinello); 1130. *Fra Bartolommeo*, Job; *1127. *Raphael*, The youthful John; 1128. *Van Dyck*, Emp. Charles V.; *1125. *Raphael* (now attributed to *Giuliano Bugiardini*, d. 1554), Madonna at the well; 1126. *Fra Bartolommeo*, Isaiah; *1123. *Raphael*, The so-called Fornarina (now attributed by the best judges to *Sebastiano del Piombo*); *1124. *Franc. Francia*, Portrait of Vangelista Scappi. Over the door: 1122. *Perugino*, Madonna with SS. John and Sebastian (1493); *1120. *Raphael*, Female portrait; *1121. *Mantegna*, Elizabeth of Mantua (?); *1118. *Correggio*, Repose during the Flight to Egypt; 1119. *Baroccio*, Duke Francis Maria II. of Urbino; 1116. *Titian*, Archbishop of Ragusa; *1117. *Titian*, Venus; 1114. *Guercino*, Sibyl of Samos; 1115. *Van Dyck*, Jean de Montfort; 1113. *Guido Reni*, Madonna; 1111. *Mantegna*, Altar-piece, representing the Adoration of the Magi, the Circumcision, and the Resurrection; *1112. *A. del Sarto*, Madonna with SS. John and Francis; 1110. *Orazio Alfani*, Holy Family; 1109. *Domenichino*, Cardinal Agucchia; 1107. *Daniele da Volterra*, Massacre of the Innocents; *1108. *Titian*, Venus; 1106. *G. Lanfranchi*, St. Peter; 1104. *Spagnoletto*, St. Jerome; 1105. *Schidone*, Holy Family. Over the door: 1145. *Lod. Caracci*, Rebecca and Eleazar; 1143. *Lucas of Leyden*, or *H. Hemessen*, Crucified Christ; 1144. *Giulio Romano*, Madonna; *1141. *A. Dürer*, Adoration of the Magi; 1142. *Cranach*, Adam; *1139. *Michael Angelo*, Holy Family; 1140. *Rubens*, Venus and Minerva contending for a youth; 1137. *Guercino*, Endymion; 1138. *Cranach*, Eve; 1134. *Correggio*, Madonna; 1135. *Luini*, Herodias with the head of the Baptist; *1136. *Paolo Veronese*, Holy Family.

The door to the l. (when approached from the corridor) leads from the Tribuna to the

TUSCAN SCHOOL.

1st Saloon: 1146. *Lor. di Credi*, Annunciation; 1150. *Lor. di Credi*, Christ appearing to Mary Magdalene; 1152. *Fra Bartolommeo*, God the Father (a sketch); 1157. Portrait, 1159. Head of the Medusa, both erroneously attributed to *Leon. da Vinci*, the latter executed after the time of Vasari; *1161. *Fra Bartolommeo*, Nativity and Circumcision of Christ (about 1600); 1163. *Lor. di Credi*, Portrait of Verrocchio; *1167. *Fra Filippo Lippi*, Portrait of an old man; *1169. *Andrea del Sarto*, Portrait; *1176. *A. del Sarto*, Portrait of himself; 1184. *Fra Angelico*, Death of Mary; 1179. *Filippino Lippi*, St. Augustine; 1182. *Sandro Botticelli*, The slander, from the description by Lucian of a picture of Apelles; 1178. *Fra Angelico*, Sposalizio; 1195. *Zuccheri*, The golden age; 1198. *Pontorno*, Nativity of John, in a vase of the kind which it was usual to present to women after childbirth; 1213. *Alessandro Allori*, Christ on the Cross (from a drawing by Michael Angelo); 1235. *Fra Bartolommeo*, Madonna and Child (unfinished); 1246. *Piero di Cosimo*, Perseus releasing Andromeda. — 2nd Saloon: 1250. *Piero di Cosimo*, Conception; *1252. *Leonardo da Vinci*, Adoration of the Magi (unfinished); 1254. *Andrea del Sarto*, St. James and two children in monks' cowl; 1257. *Filippino Lippi*, Adoration of the Magi, with portraits of the Medici (1496); *1259. *Albertinelli*, Visit of Mary to Elizabeth; *1265. *Fra Bartolommeo*, Virgin with the tutelary saint of Florence (unfinished); 1267. *Pontorno*, Portrait of Cosmo de' Medici ('pater patriæ'); *25. *Botticelli*, Madonna and Child with four

angels; 1268. *Filippino Lippi*, Madonna with saints (1485); 1271. *Bronzino*, Christ in Hades (1552); 1275. *Ridolfo del Ghirlandajo*, St. Zenobius, bishop of Florence, resuscitating a dead man, and 1277. Transference of the remains of St. Zenobius to the cathedral; 1280. *Granacci*, Madonna della Cintola (with the girdle); 1284. *Pontormo*, Venus (from a design by Michael Angelo).

HALL OF THE ANCIENT MASTERS.

Pictures by *Alessandro Botticelli* (1288. Adoration of the Magi), *Lo renzo di Credi* (1287. Mary adoring the Child), *Fra Angelico* (*1290. Coro nation of the Virgin; 1294. Predella), *Luca Signorelli* (1291. Holy Fa mily), *Domenico del Ghirlandajo* (*1297. Madonna enthroned), *Benozzo Gozzoli*, and *Fra Filippo Lippi* (*1307. Madonna adoring the Child).]

We now return through the Tribuna and enter the :

ITALIAN (VENETIAN AND LOMBARD) SCHOOL.

On the r. 1403. *Massari*, Madonna; 1058. *Trevisani*, Holy Family; 1060. *Tintoretto*, Portrait; 1064. *Canaletto*, Palace of the Doges at Venice (badly preserved); 1068. *P. Veronese*, Head as a study; 1074. *Francesco Solimena*, Diana and Calisto; 1077. *Canaletto*, The Grand Canal at Venice; 1078. *Parmeggianino*, Portrait; 1095. *Marco Palmezzani* of Forlì, Crucifixion; 990. *Albano*, Venus with Cupids; *995. *Dosso Dossi*, Murder of the Innocents; 998. *Guido Reni*, Madonna with Jesus and John; 1008. *Alessandro Turchi*, Allegory from the baptism of Giovanni Cornaro of Verona; 1002. *Titian* (?), Madonna; 1003, *1005. *Salvator Rosa*, Landscapes; 1007. *A. Caracci*, Madonna; 1011. *Cignani*, Madonna; 1012. *Salvator Rosa*, Landscape; 1013. *Luini*, Madonna; 1019. *Palma Vecchio* (?), Madonna; 1021. *Paolo Veronese*, St. Agnes (a sketch); *1025. *Mantegna*, Madonna in a rocky landscape; 1029. Adoration of the Magi by an unknown master; 1031. *Caravaggio*, Head of the Medusa; 1037. *Palma Vecchio*, Jesus at Emmaus (a sketch); 1038. *Garofalo*, Annunciation.

DUTCH SCHOOL.

On the r. *922. *Rembrandt*, Interior of a house (a repetition in the Louvre); 928. *Pieter Brueghel*, Landscape; 926. *Gerard Dow*, Apple-woman; 934. *Schalken*, Seamstress; 935. *D. van Berghem*, Landscape with cattle; 941. *F. Mieris*, Woman asleep; 945. *Mieris*, Supper; 950. *C. Netscher*, Portraits of the painter and his family; 952. *Mieris*, Wooing; 954. *Mieris*, The drinkers; 955. *Brouwer*, Tavern-scene; 958. *Terburg*, Lady drinking; 960. *Paulyn*, Miser; 964. *C. Netscher*, Cook; 965. *Heemskerk*, Card-players; *972. *Metsu*, Lady and hunter; *976. *F. Mieris*, Portrait of himself; 977. *Jan Steen*, Violin-player; *979. *Rembrandt*, or *Philip Koninck*, Landscape; *978. *Ostade*, Man with lantern; 981. *F. Mieris*, Portrait of the painter and his family (1675); 854. *Mieris*, Quack; 871. *Paul Brill*, View of a château; *882. *Ruysdael*, Landscape with cloudy sky; 885. *Van der Neer*, Landscape; *888. *Stingeland*, Children blowing soap-bubbles; 892. *P. Brueghel*, Christ bearing the Cross; 895. Portrait of Emp. Ferdinand I. when a young man, master unknown; 897. *Berkheyden*, Cathedral of Haarlem; 918. *G. Metsu*, Lute-player.

FLEMISH AND GERMAN SCHOOLS.

1st Saloon: r. *812. *Rubens*, Venus and Adonis; 845. *Cranach*, Electors John and Frederick of Saxony; 847. *Cranach*, Luther and Melancthon; 848. *Claude Lorrain*, Landscape; 851. *Dürer*, Madonna; 764. *B. Denner*, Portrait; *765. *Holbein, junr.*, Richard Southwell; *766. *A. Dürer*, Portrait of his father (1490); 768. *Dürer*, The apostle Philip; 769. *Hugo van der Goes*, Man praying; 772. *Adam Elzheimer*, Landscape; *774. *Claude Lorrain*, Sea-piece with the Villa Medici at Rome; 777. *Dürer*, St. James the Great; 778. *H. van der Goes*, St. Benedict; 783. *Van Dyck*, Madonna, 784. *Holbein*, Zwingli; *786. *G. Dow*, Schoolmaster; *793. *Elzheimer*, Land scape with a scene from the myth of Cupid and Psyche; 795. *Rogier van der Weyden* (?), Entombment; 799. *Holbein*, Sir Thomas More; 800. *Schal-*

ken, Girl with a candle. — In the 2nd Saloon eight good pictures from the lives of SS. Peter and Paul, by *Johann Schöuffelin* of Nuremberg. R. 744. *Nic. Frumenti* (the master Korn?), Tabernacle with the Raising of Lazarus; 749. *H. van der Goes*, Double portrait; *751. *L. Cranach*, St. George; 761. *Jan Breughel*, Landscape, forming the cover of a green drawing of the *Crucifixion relieved with white by *A. Dürer* (1506), with a copy in colours by *J. Breughel*; 698. *Van der Goes* (?), Madonna; 700. *Teniers junr.*, Love-scene; *703. *Memling*, Madonna; 706. *Teniers junr.*, Physician; 706. *Teniers junr.*, St. Peter weeping; 710. *Adr. Stalpent*, Landscape; 738. *Paul Brill*, St. Paul in the wilderness.

FRENCH SCHOOL.

This saloon contains numerous battle-pieces, by *Bourguignon*, *Parrocel*, and *Gagneraux*, and a beautifully inlaid table. On the r. 679 and 689, Portraits of the poet Vittorio Alfieri and the Countess of Albany (b. 1763, d. at Florence 1824), by *Fabre de Montpellier*, with two autographs by Alfieri on the back; 680. *Nic. Poussin*, Theseus at Trœzene (?); 674. *Larguillière*, Rousseau; 672. *Grimour*, Young pilgrim; *667. *Clouet*, Francis I. on horseback.

Then to the l. in the corridor is the

CABINET OF THE GEMS

(when closed, apply to one of the custodians), a saloon borne by four columns of oriental alabastr and four of verde antico, with six cabinets containing upwards of 400 gems and precious stones, once the property of the Medici. The 1st, 3rd, 4th, and 6th cabinet each contain two small columns of agate and rock crystal. In the 1st cabinet on the r. a vessel of lapis lazuli; two bas-reliefs in gold on a ground of jasper, by *Giovanni da Bologna*. 2nd: Two vessels of onyx, with the name of Lorenzo de' Medici; *casket of rock-crystal with 24 scenes from the life of Christ, executed by *Valerio Belli* for Pope Clement VII.; *portrait of the grand-duke Cosmo III., in Florentine mosaic, of 1619; three bas-reliefs in gold on a ground of jasper, by *Giovanni da Bologna*; two vases of rock-crystal, that on the l. still in the rough. 3rd: Cover of a crystal vase, in enamelled gold, executed for Diana of Poitiers, with her cipher and half-moons. The glass-cabinets by the window contain golden trinkets of ancient Etruscan workmanship. 4th: Vase of jasper with lid bearing the statuette of a warrior in gold adorned with diamonds. Venus and Cupid in porphyry by *Maria da Pescia*. 5th: Bas-relief of gold and jewels, representing the Piazza della Signoria, by *Gasparo Mola*. Fantastic vase with a *Hercules in massive gold upon it, by *Gior. da Bologna*. 6th: Vase of rock-crystal, by *Benvenuto Cellini*. In the centre of the room a table with a view of the old harbour of Leghorn in Florentine mosaic.

*TWO SALOONS OF THE VENETIAN SCHOOL.

1st Saloon: r. 571. *Giorgione* (? or *Fr. Caroto*), Portrait; 576. *Titian*, Portrait of Sansovino; 583. *Giov. Bellini*, Pietà (a sketch); 584. *Cima da Conegliano*, Madonna; *586. *Pordenone* (?), Portrait; 589. *Paolo Veronese*, Martyrdom of St. Justina (sketch); 590. *Titian*, Madonna; 596. *P. Veronese*, Esther in presence of Ahasuerus; 596. *Jacopo da Ponte*, surnamed *Bassano*, Portraits of the painter's family; *599, 606. *Titian*, Portraits of the Duke and Duchess of Urbino; 607. *Paris Bordone*, Portrait. — 2nd Saloon: r. *609. *Titian*, Battle between Venetians and Imperial troops; 612. *Paolo Veronese*, St. Paul; 613. *Paris Bordone*, Portrait; 614. *Titian*, Giovanni de' Medici (father of Cosmo I.); 615. *Tintoretto*, Portrait; 616. *Pordenone*, Conversion of S. Paul; *618. *Titian*, Madonna (a study); *622. *Pietro della Vecchia* (?), Maltese knight; **626. *Titian*, 'Flora'; 628. *Benifazio*, Last Supper; 633. *Titian*, Madonna; 636. *P. Veronese*, Crucifixion; 638. *Tintoretto*, Portrait of Sansovino; 639. *Moretto*, Portrait; 645. *Savoldo*, Transfiguration; 648. *Titian*, Catharina Cornaro, Queen of Cyprus; *650. *Palma Vecchio* (?), Portrait of a mathematician.

TWO CORRIDORS WITH SCULPTURES OF THE TUSCAN SCHOOL.

1. 347—351. Five bas-reliefs in marble representing the history of St. Giovanni Gualberto, from the monastery of S. Salvi outside the Porta Santa Croce, by *Benedetto da Rovezzano*; 352. Tomb-relief of the wife of Fr. Tornabuoni, by *Verrocchio*; without number, four portrait busts. — II. **Ten bas-reliefs with singing and dancing boys and girls, by *Luca della Robbia*, originally destined to embellish the organ in the cathedral; another, but inferior relief, 373. dancing genii, by *Donatello*, was executed for the same purpose; 364. Statue of the young John by *Rossellino*; 371. Bust of *Macchiavelli* (1495); 374. Virgin (unfinished), by *Michael Angelo*; 362. Fides, by *Matteo Civitali*; 367. *Ant. Rossellino* (1459), Madonna adoring the Child. Over the door, Mask of a satyr, an early work of *Michael Angelo*.

Beyond this is the OFFICE OF THE DIRECTOR; also the COLLECTION OF COINS, shown by special permission only.

WOODCUTS, ENGRAVINGS, DRAWINGS (PASSAGE TO THE PITTI PALACE).

(The visitor is recommended to pass over this part of the collection at present, and to visit it when on his way to the Pitti Palace in connection with the other collections.) A stair descends to the 1st Saloon, containing early Italian woodcuts (with and without colouring). — 2nd Saloon: Engravings down to *Marc Antonio*, a *Mantegna* opposite the door worthy of notice. — A stair descends hence to a long CORRIDOR which leads over the Ponte Vecchio to the Palazzo Pitti, a walk of nearly 10 min. First, parallel with the Arno, l. side: Engravings of *Marc Antonio* and his school, then *Cornelille Cort* and his pupils; r. side (going back), Roman school of the 16th and 17th cent., Tuscan masters of the 16th—18th cent., then N. Italian, German, and Dutch masters down to the present time (each plate bears the name of the painter and engraver). The passage turns to the l. over the Ponte Vecchio; on the r. and l. and in stands in the middle is an admirable collection of *DRAWINGS, founded by Cardinal Leopold de' Medici and afterwards much extended, now comprising about 30,000. All those which are exhibited to view bear the names of the masters. A few of the most important only are here enumerated: Right wall: *School of Giotto* (*Taddeo Gaddi*), *Fra Angelico*, *Luca della Robbia*, *Masaccio*, **Fra Filippo Lippi* (sketch of the picture No. 1307 in the Uffizi), **Dom. Ghirlandajo*, *Pollajuolo*, **Mantegna* (Madonna worshipping, Judith and Holofernes), **Perugino*, *Garofalo*, **Leonardo da Vinci* (24 drawings, admirable heads, lion fighting with a dragon), **Fra Bartolommeo*, *Lorenzo di Credi*, **Raphael* (37 drawings, Entombment, sketch of the picture No. 1127 in the Tribuna, the Plague, etc.), *Francia*, *Giulio Romano*, *Sodoma*, *Giovanni Bellini*, **Michael Angelo* (21 drawings, sketch for the monument of Julius II., sketch for the cartoon of the soldiers bathing, etc.), *Sebastiano del Piombo*, *Andrea del Sarto*. On the end-wall, *Correggio* and *Giorgione*. On the l. wall (going back): *Bandinelli*, *Titian* (chiefly landscapes), *P. Veronese*, *Tintoretto*, the *Caracci*, etc., down to *Salvator Rosa*. Then *Burckmayer*, *Swanevelt*, *Velasquez*, *Murillo*, *Poussin*, *Van der Weyden*, **Albert Dürer*. 1st Stand: **Francia*, *Van Dyck*, etc.; 2nd, *Giulio Romano*, **Innoc. da Imola*, *Bagnacavallo*, etc.; 3rd, ornaments of all kinds. — Then follow portraits of the Medicis, allegorical pictures by pupils of Vasari, the Triumph of Galathea by *Luca Giordano* in the larger room, embroidered carpets from the Florentine manufactory, to the l. above them a Descent from the Cross from a cartoon of *Michael Angelo*. We now ascend a short stair to a collection of sketches in grisaille and small pictures of animals and plants by *Bart. Ligozzi* (below lies the Boboli Garden). In order to reach the gallery in the Pitti Palace (p. 353) we ascend two more stairs.

TWO SALOONS OF THE PAINTERS.

The walls are covered with portraits of the most celebrated painters of all nations from the 15th cent. to the present time, painted by themselves and with their names attached. The 1st Saloon contains the old masters; on the r. wall and half of the l. are those of Central Italy, on

the other wall those of N. Italy, on the side by which the room is entered those of foreign countries. The most celebrated names here are *292. *Leonardo da Vinci* (not by himself), 288. *Raphael*, 290. *Michael Angelo* (not by himself), 287. *Pietro Perugino*, 280. *Andrea del Sarto*, 286. *Masaccio* (probably *Filippino Lippi*), 289. *Giulio Romano*. On the wall to the l. of the entrance Venetians, Bolognese etc.: 354. *Giov. Bellini*, *384. *Titian*, 385. *Paolo Veronese*, 378. *Tintoretto*, 348, 368, 397. *The Caracci*, 396. *Guercino*, 403. *Guido Reni*. On the entrance wall German and Dutch masters: 237. *Quentin Massys*, 434. **Albert Dürer* (1498, repetition of the better picture at Madrid), 232. *Holbein*, *228. *Rubens*, 223. *Van Dyck*, 451, 452. *Rembrandt*, 449. *Gerard Dow*. In the centre a large **Marble Vase* of Greek workmanship, known as 'The Medici Vase', with sculpturing representing the Sacrifice of Iphigenia. In a niche opposite the entrance, the statue of Card. Leopold de' Medici, the founder of this collection of portraits. In the 2nd Saloon, modern masters: *Angelica Kauffmann*, *Mad. le Brun*, **Raphael Mengs*, *Reynolds*, *Overbeck*, *Canova*, *Winterhalter*, *Ingres*, etc.

CABINET OF INSCRIPTIONS.

The walls are covered with a number of ancient Greek and Latin inscriptions, most of them from Rome, arranged in twelve classes according to their subjects (the gods and their priests, the consuls, dramas, military events, private affairs, etc.). There are also some fine STATUES: *268. *Bacchus* and *Ampelus*; *263. *Mercury*; 266. *Venus Urania*; *265. *Venus Genetrix*; 264. *Priestess* (head new). To the l. of the door of the next room an interesting relief representing earth, air, and water. On the r. a large relief: *Departure for the chase*. Also a number of cinerary urns and busts with (sometimes fictitious) inscriptions.

CABINET OF THE HERMAPHRODITE.

*306. *Hermaphrodite* reclining on a panther's skin, the legs restored. At the sides of the door, 307 and 324, torsos of *Bacchus*, one of basalt, the other of Parian marble; 308. *Ganymede* with the eagle; 311. *Pan* and *hermaphrodite*, both restored by *Benvenuto Cellini*; 310. The infant *Hercules* strangling the snakes; 312. Fine portrait head; *315. Torso of a *Faun*; 316. *Antinous*; *318. Head of the dying *Alexander*; 323. *Cupid* and *Psyche*; 331. *Victories* offering bulls.

A door in this cabinet leads to the

CABINET OF THE CAMEOS.

Cases 1st—4th contain the antique cameos, 5th and 6th the modern; 7th—10th the ancient 'cut stones' (*intaglias*), 11th and 12th the modern. In the 1st Case, to the l. of the entrance, the cameo No. 3 (red numbers), with the Sacrifice of *Antoninus Pius*, is remarkable for its size; 7. *Cupid* riding on a lion, with the name of the artist (*Protarchos*); 9. *Cupid* tormenting *Psyche*; 31. *Nereid* on a hippocampus. 2nd Case: 36. *Judgment* of *Paris*; 51. *Zeus* of *Dodona*; 63. *Hercules* and *Omphale*. 3rd Case: 86. *Youthful Augustus*; 100, 101. *Tiberius*. 4th Case: 148. *Wounded stag*; 156. *Fall* of *Phaëton*; 162. *Bacchus* and *Ariadne*. 7th Case (opposite the door): 28. *Apollo*; *54. *Hercules* and *Hebe*, with the name of the artist *Teucros*; 73. *Satyr* and child. 8th Case: 101. *Mourning Cupid*; 145. *Apollo*. 9th Case: 176. *Bacchante*; 185. *Pluto*; 190, 191. *Leander* (?). 10th Case: chiefly portrait-heads. 11th Case: 4158 (black numbers), *Sphinx*, the seal of *Augustus*. 12th Case (modern): *371. Head of *Savonarola*; 373. *Leo X.*, etc. — The four next cases contain the collection bequeathed by Sir *William Currie* to the Uffizi in 1863: 5. *Hermaphrodite*; 20. *Dancing Satyr*; 35, 50. Fine heads; 106. *Ajax* and *Achilles*, etc. — Also six works in niello (engraving on silver), e. g. *Coronation of the Virgin* by *Maso Finiguerra*; then ivory carving and miniatures. By the wall opposite the window: Cast of *Dante's* features taken after 'death', 1321, presented in 1865 by the *Marchese Torriani*.

SALOON OF BAROCCIO.

By the walls and in the centre four tables of Florentine mosaic. That in the centre, executed in 1618—18 by *Jacopo Antelli*, from *Ligozzo's* design,

most interesting: r. 154, 159. *Bronzino*, Portraits of Panciatichi and his wife; 157. *Honthorst*, Infant Jesus adored by angels; 158. *Bronzino*, Descent from the Cross; 162. *Guido Reni*, Sibyl; 163. *Sustermans*, Galileo; *169. *Barocci*, The Virgin interceding with the Saviour (Madonna del Popolo, 1579); 171. *A. Caracci*, Man with an ape on his shoulder; 180. *Rubens*, Helena Forman, his second wife; 188. *Andrea del Sarto* (?), Portrait; 190. *Honthorst*, Adoration of the Shepherds; *191. *Sassoferrato*, Madonna dei Dolori; 195. *Caravaggio*, The tribute-money; 196. *Van Dyck*, Margaret of Lorraine; 197. *Rubens*, Elisabeth Brand, his first wife; 203. *Guido Reni*, Bradamante and Fiordaspina (from Ariosto's Orlando Furioso); 204. *Aurelio Luini* (father of the celebrated Luini), Madonna; 210. *Velasquez*, Philip IV. of Spain on horseback (the genii by a different hand, the figure a larger repetition of that in the Pitti Palace); 211. *Salaino*, Copy of the Holy Family of Leonardo da Vinci (in the Louvre); 213. *Bugiardini*, Madonna; 216. *Rubens* (?), Bacchanalian; 220. *Snyders*, Boar-hunt.

*SALOON OF NIOBE,

constructed in 1775, and so named from the seventeen statues of the famed ancient group of Niobe with her seven sons and seven daughters who were slain by Apollo and Diana, which probably once adorned the pediment of a temple (perhaps of Apollo), the unhappy mother occupying the centre of the group, with her slain and expiring children and their pedagogue on either side. These statues, which appear to have been copied from a work by *Scopas* or *Praxiteles*, were found at Rome outside the Porta S. Paolo in 1583 and placed by Cardinal Ferdinand de' Medici in his villa on the Monte Pincio (now the property of the French Academy), whence they were subsequently transferred to Florence. Opinions differ regarding the proper arrangement of the group, especially as statues belonging to the group were found elsewhere and some of those found at Rome are in duplicate. Then 259, a repetition of the so-called Zeus of Otricoli. Among the paintings are: r. 189. *Sustermans*, the Florentine Senate swearing allegiance to the young Grand-duke Ferdinand II.; 140. *Rubens*, Henri IV. at the battle of Ivry; 144. *Van Dyck*, *Rubens* Mother (?); 147. *Rubens*, Entry of Henri IV. into Paris; 148. *Honthorst*, Supper; 152. *Honthorst*, Fortune-teller.

TWO CABINETS OF ANCIENT BRONZES.

In the *1st Cabinet* (knock if the door is closed), by the walls, *bronze heads, found in the sea near Leghorn, among them, on the r., *Sophocles* and *Homer*; list of the town-council, on a bronze tablet of A. D. 223, from Canossa. In the centre: *426. Colossal horse's head; a tripod. *2nd Cabinet*: in the centre *424. Bronze statuette of a naked youth ('*L'Idolino*'), found at Pesaro, with handsome pedestal by *Desiderio da Settignano* (15th cent.). The cases by the walls contain a number of small bronzes, some of them statuettes, others articles of domestic use, candelabra, lamps, metal mirrors, helmets, spurs, horse-bits, etc.; also Christian antiquaries (diptychon of the consul *Basilius*, case 18., to the l. of the door).

GALLERIA FERONI,

bequeathed to the city by Sign. Feroni in 1860, and brought from the Palazzo Feroni (Pl. 66) a few years ago. It contains few objects of great merit. On the wall to the r. of the entrance: *D. Teniers*, Interior of a butcher's shop and tavern; *Carlo Dolci* (?), Madonna del dito; on the l., **Carlo Dolci*, Angel with the lily; *Schidone*, Madonna and Child.

The first floor of the edifice contains the BIBLIOTECA NAZIONALE (open daily except on Sundays and festivals, in summer 9—5, in winter 9—4 o'clock, entrance by the 8th door from the piazza), which has been formed since 1860 by the union of the grand-ducal library, formerly in the Pitti Palace, and the still more extensive

Biblioteca Magliabecchiana. The latter, founded by *Antonio Magliabecchi*, a jeweller of Florence, has been dedicated to the use of the public since 1747. The present library contains about 200,000 vols and 8000 MSS., comprising the most important works from the literature of other nations. There are also several very rare impressions: the first printed Homer, Florence 1488; Cicero ad Familiares, Venice 1469; Dante, Florence 1481. Every facility is afforded for the use of the library; to the r. at the end of the great reading-saloon is the room containing the catalogues. — The staircase to the r. of the library leads to the *CENTRAL ARCHIVES of Tuscany, arranged by *Bonaini*, one of the most imposing collections of this description.

From the Piazza della Signoria the handsome *Via dei Calzajuoli* leads towards the N. to the *Piazza del Duomo*.

To the l. on the way thither is the church of ***Or San Michele** (Pl. 31), the square form of which still indicates its original destination as a corn-hall (*Horreum Sancti Michaelis*), erected by *Arnolfo* (?) in 1284, and converted into a church at the expense of the guild of weavers by *Taddeo Gaddi* (?) in 1337 and *Andrea Orcagna* in 1355. The structure is in the Gothic style, richly adorned internally and externally with sculptures. On the E. side, towards the *Via Calzajuoli*, (r.) St. Luke, by *Giovanni da Bologna*; *Christ and St. Thomas, by *Andrea del Verrocchio*; (l.) John the Baptist, by *Ghiberti*; beneath, eagles on bales of wool (1414). Then, farther to the l., on the S. side (r.) St. John, by *Baccio da Montelupo*. Beneath the adjacent canopy was formerly placed a Madonna by *Mino da Fiesole* (removed to the interior of the church, see below), now a *St. George by *Donatello*, which was originally destined for the vacant niche to the N.; (l.) St. James by *Nanni d'Antonio di Banco*; St. Mark, by *Donatello*. On the W. façade, statues of (r.) St. Eligius, by *Nanni di Banco*, beneath it a relief with farriers; *St. Stephen, by *Lorenzo Ghiberti*; (l.) St. Matthew, by the same master, the model for which was completed in 1422. On the N. side (r.) an empty niche (see above). Four saints by *Nanni di Banco*, with relief representing a sculptor's studio. (l.) St. Philip, by the same. St. Peter, by *Donatello*. The coloured medallions in bas-relief below the niches are by *Luca della Robbia*.

In the *Interior*, which consists of a double nave, divided by two pillars, to the r. the fine **High Altar* (canopy), a celebrated work of *Andrea Orcagna*, in marble and precious stones, with numerous reliefs from sacred history, completed, according to the inscription, in 1359, and erected over the miracle working image of the Virgin. At the side-altar under the organ, a marble group of the Holy Family, by *Francesco da Sangallo*; N. side, Madonna and Child, by *Mino da Fiesole* (see above).

Opposite (r.) is the *Oratorio of S. Carlo Borromeo* (Pl. 6).

The Via dei Calzajuoli, before its extension, contained the ancient towers of the *Adimari*, *Medici*, and *Visdomini*. We next reach the (r.) entrance to the *Bazaar* (Pl. 40), and pass a number of shops, etc. The streets to the l. lead to the busy *Mercato Nuovo*, the market for meat, vegetables, fish, etc., extending as far as the Piazza Strozzi (Pl. C, 4), where there is a good copy in bronze of the antique boar by *Pietro Tacca* and arcades by *Bernardo Tasso* (1547).

On the l. at the extremity of the Via Calzajuoli is the elegant oratory *Bigallo* (Pl. 45), an edifice erected by a follower of Orcagna in 1248 for charitable purposes, now an orphan-asylum. Over the arcades (N.) are three small statues (Virgin and two saints), by *Alberto di Arnoldo*, and two almost obliterated frescoes from the legend of St. Peter the Martyr. The chapel, now containing the archives of the asylum, contains a Madonna by *Alberto di Arnoldo*, 1363.

Opposite is the *Church of St. John the Baptist*, **Il Battistero* (Pl. 5), one of the most ancient edifices in the city, originally erected in the 6th cent. on the site of a Roman temple (probably that of Mars), and subsequently altered at various periods, e. g. by *Arnolfo* in 1293, when the remarkably chaste marble incrustation of the exterior was executed. The baptistery is octagonal, 94 ft. in diameter, and covered with a dome. It was used as a cathedral down to 1128, and in the 14th and 15th cent. was furnished with its three celebrated ***Bronze Doors*.

The oldest of these is on the S. side, opposite the Bigallo, completed by *Andrea Pisano* in 1330 after 22 years of labour. The representations are from the life of St. John. The bronze decorations at the sides are by *Lorenzo Ghiberti* and his son *Vittorio* (about 1446); above is the Beheading of John the Baptist by *Vincenzo Danti*.

The **SECOND DOOR*, towards the cathedral, executed by *Lorenzo Ghiberti* (1425—52) is considered a marvel of art, representing ten different scenes from scripture history: (l.) 1. Creation and Expulsion from Paradise; (r.) 2. Cain slaying his brother and Adam tilling the earth; 3. Noah after the Flood, and his intoxication; 4. Abraham and the angels, and Sacrifice of Isaac; 5. Esau and Jacob; 6. Joseph and his brethren; 7. Promulgation of the Law on Mt. Sinai; 8. The Walls of Jericho; 9. Battle against the Ammonites; 10. The Queen of Sheba. This is the door which Michael Angelo pronounced worthy of forming the entrance to Paradise. The bronze decorations at the sides are also by *Ghiberti*; over the door the **Baptism of Christ*, by *Andrea Sansovino*, the angels by *Spinazzi*. The two porphyry columns were presented by the Pisans (in 1200) in recognition of the assistance rendered them by the Florentines against Lucca in the expedition to Majorca in 1117. The chain of the harbour of Pisa, carried off by the Florentines in 1362, was formerly suspended here, but has been recently restored to the Pisans and is preserved in the Campo Santo (p. 297).

The *THIRD DOOR* (N.) is also by *Ghiberti* (1403—27). It represents in 28 sections the history of Christ, the Apostles, and Fathers down to St. Augustine. Many rival artists are said to have competed for the honour of undertaking this work, of whom the principal were *Ghiberti*, *Brunellesco* (in the Bargello, p. 334), *Jacopo della Fonte*, *Simone da Colle*, and probably also *Donatello*, but the preference was given to *Ghiberti*. Above the door

the **Preaching of St. John* by *Fr. Rustici*, 1511 (supposed to have been designed by *Leonardo da Vinci*).

In the Interior of the baptistery, below, are eight niches, each containing two columns of oriental granite with gilded Corinthian capitals. The choir is probably a part of the original building. The statues and pictures are of subordinate importance. The dome and choir-bays are adorned with *mosaics by *Fra Jacopo* (after 1225), *Andrea Tafi* (d. 1320), *Apollonio Greco*, and others, which however are not visible except on very bright days. On the pavement ancient mosaics with the zodiac and inscriptions; elsewhere, niello with ornaments. The font is enriched with reliefs by an imitator of *Orcagna*. To the r. of the high altar the tomb of Pope John XXIII. (d. 1419), who was deposed by the Council of Constance, the recumbent bronze statue by *Donatello*, the figure of Faith by *Michelozzo*. On the festival of St. John an altar of massive silver (325 lbs. in weight) with a cross of the same metal (141 lbs.) are placed here, adorned with bas-reliefs from the life of the Baptist, by *Maso Finiguerra*, *Antonio da Pollajuolo*, *Maestro Cione*, *Verrocchio*, and others (kept in the *Opera del Duomo*, p. 332). Opposite the N. side of the church is a column of speckled marble (cipollino), erected in 1330 to commemorate the removal of the remains of St. Zenobius.

The **Cathedral* (Pl. 8), *Il Duomo*, or *La Cattedrale di S. Maria del Fiore*, so called from the lily which figures in the arms of Florence, was erected in 1294—1474 on the site of the earlier church of St. Reparata by *Arnolfo del Cambio*, *Giotto*, *Taddeo Gaddi*, *Andrea Orcagna*, and *Lorenzo di Filippo*. The dome added in 1421—36 by *Filippo Brunellesco*, a masterly structure, surpasses in height (300 ft., with the lantern 352 ft.) the domes of St. Peter and the Pantheon at Rome (ascent, see p. 332). The church, a grand example of Italian Gothic, 185½ yds. in length, 114 yds. (across the transepts) in breadth, is one of the most admired in Italy. The façade was begun by *Arnolfo*, but in 1332 his successor *Giotto* designed a new and more imposing plan (of which copies still exist, e. g. in the cloisters of S. Marco, 5th lunette from the entrance on the r.) and executed one half of it himself. In 1588 this work was demolished with a view to replacing it by a new façade designed by *Buontalenti*, *Dosio*, *Cigoli*, and others, but the project was not carried out. The cathedral (like S. Croce, S. Lorenzo, etc.) was thus left without a façade, and was then decorated with frescoes by way of supplying the defect, but these have long since disappeared. In April, 1860, Victor Emmanuel laid the foundation-stone of a new façade, but no farther progress has yet been made. The marble-clad walls are chaste in style and of excellent workmanship. The two side-entrances and the chapels are sparingly ornamented (lunette of the 2nd S. door, a Madonna with two angels, by *Giovanni* or *Nino Pisano*). The grand dimensions of the interior are most impressive, although the decorations are somewhat scanty (the gallery which detracts from the effect was probably a later addition). The choir, instead of being at the end of the church, is appropriately placed under the dome.

INTERIOR. On the entrance-wall old frescoes by *Paolo Uccello* (four prophets), and the Coronation of the Virgin in mosaic, by *Gaddo Gaddi*;

at the sides frescoes (angels) by *Santi di Tito*, restored in 1842. — The design of the coloured mosaic pavement is attributed to *Baccio d'Agnolo* and *Francesco da Sangallo*.

S. AISLE. Monument of Filippo Brunellesco with his portrait in marble, by his pupil *Buggiano*. Monument of Gianozzo Manetti, attributed to *Donatello*. (r.) Bust of Giotto by *Benedetto da Majano*; (l.) by the pillar a fine receptacle for holy water by *Arnolfo* or *Giotto*. (r.) Monument of Pietro Farnese by *Jacopo Orcagna*. Bust of the learned Marsilius Ficinus, by *A. Ferrucci*. Over the following door (r.) the Mausoleum of Antonio Orso, Bishop of Florence, by *Tino di Camasino* of Siena, with the figure of the deceased in a sitting posture. By the pillar of the dome, towards the nave, St. Matthew, a statue by *Vincenzo de' Rossi*, opposite to it St. James, by *Giacopo da Sansovino*.

S. TRANSEPT: r. St. Philip, l. St. James the Great, by *Giovanni Bandini*. Each of the four side-chapels is adorned with two saints, painted *al fresco* by *Bicci di Lorenzo*. The stained glass windows are said to have been executed at Lübeck in 1484 by the Florentine *Domenico Livi da Gambassi*, from designs by *Ghiberti* and *Donatello*. — Over the door of the sacristy a bas-relief (Ascension) by *Luca della Robbia*.

In the NAVE, E. branch, statues of (r.) St. John, (l.) St. Peter by *Benedetto da Rovezzano*. Beneath the altar of the Tribuna (or chapel) of St. Zenobius is the shrine containing the relics of the saint, in bronze, by *Lorenzo Ghiberti* (1440). Last Supper on a golden ground, painted 'a tempera' by *Giovanni Balducci*. On the r. St. Matthew by *Donatello*, on the l. St. Mark by *Niccolò Aretino*.

The octagonal CHOR, constructed of marble from designs by *Giuliano di Baccio d'Agnolo*, is adorned with bas-reliefs by *Bandinelli* (with the initials B. B. and date 1555) and his pupil *Giovanni dell'Opera*. Behind the high altar an unfinished group (Entombment) by *Michael Angelo*. The paintings in the octagonal dome, begun in 1572 by *Vasari*, and continued by *Federigo Zuccheri* (prophets, etc.) are not easily distinguished.

Bronze door of the N. SACRISTY by *Luca della Robbia* and *Maso di Bartolommeo*. Above it a bas-relief in terracotta (Resurrection) by the former. In this sacristy Lorenzo de' Medici sought refuge in 1478, on the outbreak of the conspiracy of the Pazzi, to which his brother Julian fell a victim.

N. TRANSEPT. The Tribuna della S. Croce contains statues of St. Andrew and St. Thomas by *Andrea Ferrucci*. In the chapels frescoes by *Lorenzo di Bicci*. The ten stained glass windows are by *Lor. Ghiberti*. In the centre of the tribune is a round marble slab covered with wooden planks, placed here about the year 1450 by the celebrated mathematician *Paolo Toscanelli* of Florence for the purpose of making solar observations through a corresponding aperture in the lantern. In 1755 *P. Leonardo Ximenes* added a graduated dial in order to admit of more accurate observations, as an inscription on one of the pillars of the dome records.

N. AISLE. By the side-door is a *portrait of Dante, with a view of Florence and scene from the Divine Comedy, painted on wood by *Domenico di Michelino* in 1465 by command of the republic. Then *Arnolfo*, with the design for the cathedral, a medallion in high relief by *Bartolini* (1483). Statue of Poggio Bracciolini, secretary of state, by *Donatello*. Bust of the musician Antonio Squarcialupi by *Benedetto da Majano*.

The ASCENT OF THE DOME (p. 331) is very interesting, both for the sake of obtaining an idea of its construction, and for the *view (more extensive than from the Campanile, see below). Entrance by a door in the r. aisle (opened by the sacristan; attendant 1 fr.); easy ascent of 463 steps to the upper gallery, whence the adventurous visitor may clamber up a ladder of 57 steps more to the cross on the summit.

The OPERA DEL DUOMO in the Piazza del Duomo, opposite the choir, contains several sculptures and the silver altar mentioned at p. 331.

The ***Campanile**, or bell-tower, begun by *Giotto* in 1334 and completed after his death (1336) by his successor *Taddeo Gaddi*, a square structure in the style of the cathedral, 292 ft. in height, recently restored, is regarded as one of the finest existing works of the kind. It consists of four storeys, the lowest of which is richly decorated with reliefs and statues. The windows, which increase in size with the different storeys, are enriched with beautiful tracery in the Italian Gothic style. On the W. side are statues of the four Evangelists by *Donatello* (*St. Matthew, the finest) and *Giovanni de' Rossi*; on the S., four prophets by *Andrea Pisano* and *Giottino*; on the E., four patriarchs by *Donatello* and *Niccolò Aretino*; on the N., four sibyls by *Luca della Robbia* and *Nanni di Bartolo*. Beneath these are bas-reliefs designed by *Giotto*, executed by *Andrea Pisano* and *Luca della Robbia*: the 7 cardinal virtues, 7 works of mercy, 7 beatitudes, and 7 sacraments; in the lower series is represented the development of mankind from the Creation to the climax of Greek science. It is ascended by a good stair of 414 steps (fee for 1—2 pers. 1 fr.). Beautiful view from the top, embracing the valley in which the city lies, the neighbouring heights, studded with villas and richly cultivated, and the mountains to the N., S., and E. At the summit are seen the pillars on which, according to *Giotto's* plan, a spire of 100 ft. (?) was to have risen, but the project was abandoned by *Gaddi*.

Opposite the S. side of the Campanile is the **Church of the Misericordia** (Pl. 27), founded in 1244, belonging to the long established order of brothers of charity, who are frequently seen in the streets garbed in their black robes, with cowls covering the head and leaving apertures for the eyes only, while engaged in their missions of mercy. It contains a Madonna and St. Sebastian by *Benedetto da Majano*, the Plague of 1348 by *Lodovico da Cigoli*, and other pictures.

Opposite the campanile is the *Canonry (Casa dei Canonici)*, erected in 1827 by *Gaetano Baccani*, with the statues of *Arnolfo del Cambio*, the architect of the cathedral, and *Filippo Brunellesco*, both by *Luigi Pampaloni* (1830). In the wall of one of the following houses (No. 29) is built the *Sasso di Dante*, a stone on which the great poet is said to have been wont to sit on summer evenings.

Quitting the Piazza della Signoria (p. 318), we follow the *Via de' Gondi* to the r. (at the end of which is the *Pal. Gondi*, erected by *Giuliano da Sangallo*, with a fine court), cross the *Piazza S. Firenze* to the l., with the church of that name, and reach the *Palazzo del Podestà*, commonly known as ***Il Bargello** (Pl. 39), erected about the year 1250 for the *Podestà*, or chief magistrate of Florence, and altered in 1373. This imposing structure, which had been used as a prison since the 16th cent., and was totally

disfigured in the interior, was judiciously restored on the occasion of the Dante Exhibition in 1865, and destined for the new ***National Museum**, illustrative of the mediæval and modern history of Italian culture and art. Part of the collection, which is still in course of formation, belongs to the state, and part to private individuals, and it is therefore by no means uniformly valuable. It contains several admirable works, such as the Renaissance bronzes formerly in the Uffizi. The inspector *Cav. Cavalcaselle* is well known as the author of a new history of Italian painting. Entrance from the Via Ghibellina, daily 10—4, 1 fr., on Sundays gratis.

We first enter the picturesque COURT, embellished with the armorial bearings of former Podestà's. — The GROUND FLOOR contains (to the r.) a valuable collection of weapons, comprising an interesting monster cannon in bronze of the 16th cent. with the arms of the Medici. — A handsome stair ascends to the first floor. The VESTIBULE contains a bell cast by *Bartolommeo Pisano* in 1228. I. SALOON. Sculptures in marble, most of them from the Palazzo Vecchio: 1st wall on the l., *Baccio Bandinelli*, Grand-duke Cosmo I.; *Bandinelli*, Adam and Eve; *Vincenzo de' Rossi* (1st and 2nd wall), a series of sculptures representing the combats of Hercules; 3rd wall, *Giambologna*, Virtue triumphant; adjoining it, **Michael Angelo's* Dying Adonis, bust of Brutus (unfinished), and 'Victory', an old man fettered by a youth, also unfinished, perhaps destined for the monument of Julius II, at Rome; 4th wall, Hercules and Nessus, Hercules and Hippolyta, by *Vinc. de' Rossi*. — II. SALOON: ancient furniture and crystal (private property). — III. SALOON: fine collection of fayence, formerly in the Uffizi; the objects specially worthy of notice are in the glass-cabinets in the middle, many of them from paintings by Raphael, and once the property of the della Rovere family. — IV. SALOON, originally a chapel, but for centuries a dingy prison, adorned with *frescoes by *Giotto*: on the window-wall Paradise, with a portrait of Dante as a youth (beneath it r. a Madonna and l. St. Jerome by *Rid. Ghirlandajo*); on the entrance-wall, almost obliterated, the Infernal regions; at the side, the history of St. Maria Ægyptiaca and Mary Magdalene, much damaged. — V. SALOON: carving in ivory, statuettes, etc.; in the centre, cabinets with fine crystal of the 16th cent.; r., a very artistic piece of modern wood-carving. (The door on the l. in this saloon leads to the second floor, see below.) — VI. SALOON (and the 7th contain): bronzes from the Uffizi. In the centre: **Donatello*, David; by the walls, anatomical statuettes in wax and bronze by *Luigi Cigoli*; a cabinet with *bronze statuettes from the antique and Renaissance works; figures of animals, including a dog in relief by *Benvenuto Cellini*; Juno, by *Giambologna* (?). — VII. SALOON: In the centre: *Donatello*, figure of a child; **Giambologna*, a celebrated Mercury; *Andr. Verrocchio*, David. By the walls: l. Portrait-statue; lid of a box by **Michael Angelo*; *Benvenuto Cellini*, Colossal bust of the grand-duke Cosmo I. in bronze and a model in wax and bronze for his Perseus (p. 319); Battle by *Bertoldo*. Opposite the entrance-wall: Abraham's Sacrifice by *Lor. Ghiberti*, and the same by *Fil. Brunellesco*, specimens produced in their competition for the execution of the gates of the baptistery (p. 330). Under these: *Lor. Vecchietta* (d. 1482), recumbent statue of Marziano Soccino in bronze; then Thetis, Venus, Vulcan, several well-executed birds, and a bust of *Mich. Angelo*, all of the *School of Giambologna*; also a number of small copies of celebrated sculptures. — We now return to the 5th Saloon and ascend to the upper storey. 1st Room. On the walls interesting frescoes by *Andr. del Castagno* (about 1450), transferred to canvas, the most remarkable being eight portrait-figures (e. g. Dante, Petrarch, Boccaccio, etc.), formerly in the Villa Pandolfini at Legnaia; a Pieta by *D. Ghirlandajo*; also a collection of furniture, seals, and a beautiful 'angel musician', a statuette in marble by *Niccolò Pisano* (?). — 2nd Room. *Terracottas by *Luca della Robbia* and

his school; head of John the Baptist by *Donatello*; several sculptures by *Mino da Fiesole*; three frescoes by *Giotto*. — The cabinet beyond this contains handsome old furniture (private property). — A CABINET adjoining the 1st Room contains two **Stained-glass Windows*, representing the Nativity and the Adoration of the Magi, the latter with the armorial bearings of Leo X., from designs by *Luca Signorelli*, or one of his pupils (beginning of 16th cent.); they were formerly in the cathedral at Cortona, and have been described by Vasari. — On the r. and l. of this cabinet are two rooms containing weapons, curious ecclesiastical vestments, etc., most of which are private property.

Opposite, in the Via del Proconsolo, is the church of **La Badia** (Pl. 4; entrance to the l. in the passage), erected in 1625 by *Segaloni*, on the site of a church of the 13th cent. by *Arnolfo*, with a beautiful wooden ceiling, also by *Segaloni*, and a door by *Benedetto da Rovezzano*, 1495. It contains the *Monument of *Bernardo Guigni* (1466) and (l.) the tombstone of *Margrave Hugo of Anderburg* (1481), both by *Mino da Fiesole*, and a Madonna appearing to St. Bernard by *Filippino Lippi* (1480). The elegant campanile is also worthy of notice. The court is uninteresting.

Following the Via Ghibellina from the Bargello, we reach a building on the r., part of which is occupied by the *Teatro Pagliano* (Pl. 103). In the entrance to it (No. 83 in the street), a lunette of the first stair is adorned with a *Fresco* of the middle of the 14th cent., representing the 'Expulsion of the Duke of Athens (p. 316) from Florence on the festival of St. Anne, 1343', interesting on account of the view it contains of the Palazzo Vecchio. The lunette, which is closed, is opened on application to the custodian of the theatre (50 c.).

In the ***Piazza S. Croce** (Pl. E, 5), one of the largest in Florence, to which many reminiscences from the earlier history of the city attach, rises ***Dante's Monument** (Pl. 85), by *Pazzi*, inaugurated with great solemnity on the 600th anniversary of the birth of the poet, 14th May, 1865, a statue 19ft. in height on a pedestal 23 ft. high, the corners of which are adorned with four shield-bearing lions. Round the pedestal below are the arms of the principal cities of Italy.

To the r. is the *Palazzo dell' Antella* (now *del Borgo*) (Pl. 58), with façade decorated with frescoes and constructed in 1620 within the short space of 27 days, by *Giovanni da S. Giovanni* and five or six other masters.

The church of ***S. Croce** (Pl. 7), a cruciform basilica borne by columns, was begun in 1294, from a design by *Arnolfo del Cambio*, on the site of a church of the Franciscans, completed in 1442, and consecrated by Cardinal Bessarion in presence of Pope Eugene IV. The front alone remained uncompleted, but the old design of *Simone Pollajuolo*, surnamed *Cronaca*, was at length rescued from oblivion, and the foundation-stone of the new façade laid by Pope Pius IX. in 1857. The work was skilfully executed by the architect *Nicolo Matas* and consecrated in 1863. The tower

has also been well restored. The INTERIOR, consisting of nave and aisles 163 yds. in length, and each 9 yds. in width and 65 ft. in height, with a transept 14 yds. in width, and open roof, rests on 14 octagonal pillars at considerable intervals, and produces an impressive effect, enhanced by its numerous monuments of celebrated men. This church may be termed the Pantheon of modern Italy, and its interest is greatly increased by the frescoes of Giotto which were discovered within the last twenty years under the white-wash. In 1566 *Giorgio Vasari*, by order of Cosmo I., made several alterations on the altars, which however hardly accord with the simple dignity of the interior.

S. AISLE. At the entrance, small honorary monument to *Manin*, with portrait-bust (his tomb at St. Mark's at Venice, p. 206). On the r., farther on, *Tomb of Michael Angelo whose remains repose beneath (d. at Rome, 1564), erected in 1570, the bust by *Battista Lorenzi*, the painting and sculptures by *Giovanni dell' Opera*, *Lorenzi*, and *Valerio Cioli*. Honorary monument to Dante (interred at Ravenna, p. 262), by *Stefano Ricci*, erected in 1829. Alfieri (d. 1803), by *C. nova* (erected by his friend the Countess of Albany). *Marble pulpit, by the pillar to the l., with five reliefs, and five allegorical figures by *Benedetto da Majano*. Macchiavelli (d. 1527), by *Innocenzo Spinazzi*, erected in 1787, with inscription, *Tanto nomini nullum par elogium*. The learned Lanzi (d. 1810); *Benedicto de' Cavalcanti*, above it a relief by *Donatello*; *Leonardo Bruni* (d. 1444), surnamed *Aretino* from his birth-place, by *Bernardo Rossellino*; above it a Madonna, bas-relief by *Andr. del Verrocchio*. The naturalist *Micheli*; *Leopoldo Nobili*; opposite, in front of the last pillar towards the nave, *Vincenzo degli Alberti* (minister of Leopold I.), by *Emilio Santarelli*.

S. TRANSEPT. At the corner: Monument of Principe Neri Corsini (d. 1859) by *Fantacchiotti*, recently erected. The chapel of the Castellani, or del S. Sacramento (1st on the r.) is adorned with frescoes on the r. from the life of St. Nicholas and John the Baptist, on the l. from that of SS. John and Antony by *Agnolo Gaddi*; on the r. and l. two monks, life size, by the *della Robbia*s; over the altar a crucifix ascribed to *Giotto*; on the l. the *Monument of the Countess of Albany (d. 1824), widow of the young Pretender, by *Luigi Giovannozzi*, the two angels and bas-relief by *Santarelli*. Farther on, Cappella Baronzelli, now Giugni, with frescoes by *Taddeo Gaddi*. Over the altar a Pietà in marble by *Badinelli*. Altar-Piece, *Coronation of the Virgin, with saints and angels, by *Giotto*; r., a statue of the Madonna by *Vincenzo Perugino*. — The door of the corridor leading to the sacristy is next reached; at the end of the corridor the chapel of the Medicis, with bas-reliefs by *Luca della Robbia*, and marble ciborium by *Mino da Fiesole*. The sacristy (first door to the l. in the corridor) contains frescoes; on the wall to the r. scenes from the Passion by *Niccolò di Pietro Gerini*. The Cappella Rinuccini (separated from the sacristy by an iron railing) is adorned with altar, ceiling, and mural paintings by *Giovanni da Milano* (1379). (The last door to the r. leads to the cloisters; knock at the sacristy-door, the first on the l.; a custodian shows the Cappella dei Pazzi and the refectory; the direct entrance to the cloisters is from the Piazza, p. 337.) — The chapel to the r. in the church on leaving the corridor contains *frescoes by *Giovanni da S. Giovanni*. — The 3rd chapel belongs to the Buonaparte family; monument (l.) of Carlotta Buonaparte (d. 1830) and (r.) that of Julia Clary-Buonaparte (d. 1845), by *Bartolini*. In the Cappella Peruzzi (the 4th), *God the Father with the Madonna, St. Roch, and St. Sebastian, attributed to *Andrea del Sarto*; the **frescoes on the walls, representing the history of (r.) John the Baptist, and (l.) St. John the Evangelist, are among the finest of *Giotto's* works. The Cappella Bardi (the 5th) also contains *frescoes by him (restored) from the life of St. Francis of Assisi;

the altar-piece (covered) represents the same saint, taken from life by *Cimabue* (?).

The CHOIR is adorned with *frescoes by *Agnolo Gaddi* (middle of the 14th cent.), representing the legend of the Finding of the Cross, and on the ceiling the four Evangelists and saints. The high altar was executed from a design by *Vasari*.

N. TRANSEPT. In the 3rd chapel modern frescoes in the lunette, oil-paintings at the sides, by *Luigi Sabatelli* and his sons, representing the Miracles of St. Antony, etc. In the 4th chapel frescoes by *Bernardo Daddi*; over the altar Madonna with saints, of the school of *Luca della Robbia*. In the 5th chapel frescoes by *Giotto*, Conversion of the Emp. Constantine and Miracles of St. Sylvester; monument of Uberto de' Bardi, with frescoes (Last Judgment and Entombment) by *Giotto* or *Taddeo Gaddi*. The Cappella Niccolini, in the N. E. corner of the transept (closed), constructed by *Antonio Dosio*, contains no objects of interest. — In the following chapel a monument of the architect Alessandro Galilei, by *Ticciati*; crucifix by *Donatello*. — In the side-chapel the monument of Princess Sophia Czartoryska (d. 1859) by *Bartolini*. — Farther on, monument of the composer L. Cherubini (born at Florence 1760, d. 1842) by *Fantacchiotti*, erected in 1859.

N. AISLE. Tomb of the engraver Raphael Morghen (d. 1833), by *Fantacchiotti*. On the opposite pillar the monument of the celebrated architect Leo Battista Alberti, erected by the last of his family, a group by *Bartolini*, the master's last work, and unfinished. *Carlo Marzupini (d. 1450), by *Desiderio da Settignano*. Vittorio Fossombroni (minister, d. 1844), by *Bartolini*. Angelo Tavanti (minister, d. 1781). Giovanni Lami (d. 1770), by *Spinazzi*. On the pillar Pietà, a painting by *Angelo Bronzino*. Monument of the jurist Pompeo Signorini (d. 1812), by *Stefano Ricci*. *Galileo Galilei (d. 1642), by *Giulio Foggini*. Adjoining the entrance the monument of the naturalist Targioni Tozzetti. — In the middle of the nave near the choir the marble tomb of John Catrick, Bishop of Exeter, who died at Florence in 1419 when on an embassy from King Henry V. to Pope Martin V.

The CLOISTERS, erected by *Arnolfo del Cambio*, contain old monuments of the Alamanni, Pazzi, and della Torre families, as well as modern works by *Costoli*, *Santarelli*, *Bartolini*, etc.; in the centre God the Father, a statue by *Bandinelli*. On the r. is the *Chapel of the Pazzi, in the form of a Greek cross with a polygonal flat dome, erected by *Brunellesco*, a beautiful Renaissance work. Obliquely opposite to it, on the other side of the cloisters, is the old Refectory (entered by the large door), containing a Last Supper attributed by *Vasari* to *Giotto* (?), and by *Crowe* to *Taddeo Gaddi*; the Crucifixion with a genealogical tree of the Franciscans and the legend of St. Francis by pupils of *Giotto* (according to *Crowe*, by *Niccolò di Pietro Gerini*). The tribunal of the Inquisition, which was abolished by Grand-duke Peter Leopold, once held its sittings here. An adjoining room (to which a few steps ascend opposite the door) contains a *Miracle of St. Francis (multiplication of the loaves), a fresco by *Giovanni da S. Giovanni*, with a portrait of the painter. This large apartment is to be adorned with a number of other frescoes. On the floor are at present a Madonna suckling the Child and an angel from the monastery dei Frati Ognissanti, attributed to *Taddeo Gaddi*. The new entrance to the cloisters is from the Piazza, to the r. of the church.

No. 9 in the *Via dei Malecontenti*, which leads to the N. past S.

Croce, is the **Palazzo Berte** (Pl. 60), which contains a valuable collection of pictures, formerly in the *Palazzo Guadagni* near S. Spirito (shown during the absence of the proprietor, 10—3, fee 1 fr., but temporarily closed). The 3rd Room contains the most important works: *Tintoretto*, Portrait; *Salvator Rosa*, *Sermon on the Jordan, and *Baptism of Christ. — In the vicinity is the *Galleria Buonarroti* (see p. 350).

Quitting the Piazza del Duomo (p. 333) by the Via de' Servi, we pass the handsome *Palazzo Manelli* (formerly *Ricci*, then *Riccardi*; Pl. 74), erected by Buontalenti in 1565, and reach the handsome

***Piazza della SS. Annunziata**, embellished with two singular fountains by *Pietro Tacca*, and the equestrian statue of the grand-duke Ferdinand I., by *Giovanni da Bologna* (his last, but not best work; he died in 1608, upwards of 80 years of age), erected in 1608, and cast of metal captured from the Turks; the pedestal was adorned in 1640, under Ferdinand II. On the r. side of the piazza rises the ***Spedale degli Innocenti**, or *Foundling Hospital* (Pl. 92), erected in 1421 from the designs of *Brunellesco* and his pupil *Francesco della Luna*, with charming infants in swaddling clothes between the arches, by *Luca della Robbia*. Frescoes beneath the portico by *Poccetti*; the busts of the four Medicis, Cosmo I., Francesco I., Ferdinando I. and Cosmo II., by *Sermei*, pupil of *Giovanni da Bologna*. To the l. in the court, over the door leading to the church, an *Annunciation by *Luca della Robbia*. The Church of the Foundling Hospital (restored in 1786) contains an altar-piece (covered), the *Adoration of the Magi, by *Domenico Ghirlandajo* (1488). — Opposite the Spedale is the brotherhood *Servi di S. Maria*, similar in style to the hospital, erected by *Antonio da S. Gallo*. — At the E. end of the piazza rises the old church of

***SS. Annunziata** (*Basilica Parrocchiale e Convento della Santissima Annunziata Servi di Maria*; Pl. 2), founded in 1250, but frequently altered and redecorated at subsequent periods. Handsome portico with three doors, probably by *Antonio da Sangallo*; that on the W. leads to the monastery and the cloisters, that in the centre to the church, the third to the chapel of the Pucci, founded 1300, restored 1615, which contains a St. Sebastian by *Antonio da Pollajuolo* (shown only by special permission of the family). Over the central door a mosaic by *David del Ghirlandajo*, representing the Annunciation.

A kind of anterior court, which is first entered, also erected by *Ant. Sangallo*, and completed by *Caccini* shortly after 1600, is adorned with *Frescoes by *Andrea del Sarto* and his pupils. On the r. the Assumption, by *Rosso Fiorentino*; Visitation, by *Pontormo*; Nuptials of Mary, by *Franciabigio*; *Nativity of Mary, by *Andrea del Sarto*; *Arrival of the Magi, by the same master. Farther on, l. of the entrance, Nativity, by *Alessio Baldovinetti*; Investiture of S. Filippo, by *Cosimo Roselli*; *S. Filippo giving his garment to a sick man, by *Andrea del Sarto*; monument and bust of *Andrea*, by *G. Caccini*; *Gambler struck by lightning and S. Fi-

lippo, by *Andrea del Sarto*; *Cure of a man possessed of an evil spirit, *Death of S. Filippo and miracles wrought by his robes, both by *Andrea del Sarto*.

The INTERIOR, consisting of nave with transepts and two series of chapels, and covered with a dome, is adorned with a large ceiling-painting of the Assumption by *Ciro Ferri* (1670). Chapels on the right: 1st, frescoes by *Matteo Roselli*; 4th, on the l. the monument of the engraver *Giovita Garavaglia* (d. 1835), by *Lorenzo Nencini*. Over an altar to the l. in the S. transept a *Pietà* by *Baccio Bandinelli*, who is buried beneath it with his wife. The great rotunda of the choir, designed by *Leo Battista Alberti*, adorned with frescoes by *Volterrano* (1683) and *Ulivelli*, is peculiar. To the l. at the entrance is the monument of *Angelo Marzi-Medici* by *Francesco Sangallo* (1546). In the 2nd chapel on the r. the Nuptials of St. Catharine by *Bilierte*. The 5th chapel contains a crucifix and six reliefs from the Passion by *Giovanni da Bologna* and his pupil *Franca-villa*, with the monument of the former; in the 6th chapel a Resurrection by *Bronzino*; in the 7th a *Madonna with saints, by *Pietro Perugino*. In the 1st chapel of the nave, after the choir is quitted: Assumption, by *Pietro Perugino* (or *Albertinelli*?). In the 3rd chapel the Last Judgment, copied from Michael Angelo's picture at Rome by *Alessandro Allori*. Frescoes by the same. The *Cappella della Vergine Annunziata* in the nave to the l. of the entrance, covered with a kind of canopy, erected in 1448 by *Pagno di Capo Portigiani* from *Michelozzo's* design, and sumptuously decorated with silver and gold by subsequent princes (reliefs in silver by *Rigetti*), contains a 'miraculous' and highly revered picture of the Virgin behind the altar, a fresco of the 13th century. Over the altar a bust of the Saviour by *Andrea del Sarto*.

A door in the N. transept leads to the Cloisters; over it is a *fresco by *Andrea del Sarto*, the Madonna del Sacco (1525). Beneath it is the monument of the Falconieri, the founders of the church. On the same side is the entrance to the chapel of the guild of painters (*Cappella di S. Luca*), adorned with paintings by *G. Vasari*, *Pontormo*, and others (keys at the academy, see p. 343).

The *Via della Sapienza* leads hence to the *Piazza di S. Marco* (Pl. E, 3), adorned with a bronze statue of general *Fanti*, by *Fedi*, erected in 1872. The church of S. Marco (Pl. 19) situated here, a church without aisles, with a flat ceiling and a dome over the choir, was erected in 1290.

INTERIOR. Over the central door Christ, painted 'a tempera' on a gold ground, by *Giotto*. Right wall. 1st altar: St. Thomas Aquinas before the Crucified, by *Santi di Tito*. 2nd altar: Madonna with saints, by *Fra Bartolommeo*. 3rd altar: Madonna and two saints, a mosaic of the Roman school. — In the vestibule of the sacristy a statue of the Risen Christ, by *Antonio Novelli*. In the sacristy (erected by *Michelozzo*) a recumbent statue of St. Antoninus in bronze, by *Portigiani*. Annunciation by *Fra Bartolommeo* (?). Adjoining the choir on the l. is the chapel of Prince Stanislaus Poniatowsky (d. 1833), containing pictures by *Santi di Tito*, etc. — Then the CHAPEL OF ST. ANTONY (who was once a monk in this monastery); architecture and statue of the saint, by *Giovanni da Bologna*. Frescoes on either side of the entrance with the funeral obsequies of St. Antony, by *Passignani*. In the picture on the l., members of the Medici family are represented as supporting the Canopy in the procession; statues of SS. Philip, John, Thomas Aquinas, Antonine the Abbot, Eberhard, and Dominicus, by *Franca-villa*, the bas-reliefs by *Portigiani*; over the altar, Conversion of Matthew by *Poppi* (r.), and Healing of the leper by *Naldini* (l.). This church contains the tombs of the celebrated scholar *Johannes Picus di Mirandola*, who died in 1494 at the age of 31, and the equally distinguished *Angelus Politianus* (d. 1494), who was a monk of this monastery (between the 2nd and 3rd altars of the l. wall).

Adjacent to the church is the entrance to the once far-famed **Monastery of S. Marco*, now suppressed and fitted up as the *Museo Fiorentino di S. Marco* (open daily, from 1st Oct. to 31st March, 9—3, from 1st Apr. to 30th Sept. 10—4 o'clock; Sund. gratis, at other times 1 fr.). The building was originally occupied by 'Silvestrine' monks, but was transferred under Cosmo 'pater patriæ' to the Dominicans, who were favoured by the Medicis. In 1436—43 it was restored in a handsome style from designs by *Michelozzo*, and shortly afterwards decorated by *Fra Giovanni Angelico da Fiesole* (b. 1387, d. 1455) with those charming frescoes which to this day are unrivalled in their portrayal of profound and devoted piety. The painter *Fra Bartolommeo della Porta* (1469—1517) and the powerful preacher *Girolamo Savonarola* (burned at the stake in 1498, see p. 316) were also once inmates of this monastery.

The CLOISTERS, which are entered immediately from the street (formerly from the sacristy of the church, p. 339), are partially decorated with frescoes of the 18th cent., but these are far surpassed by the numerous and excellent works of the earlier masters, among which the following deserve special notice: opposite the entrance, *Christ on the Cross, with St. Dominic; l., over the door to the sacristy, *St. Peter the Martyr, indicating the rule of silence peculiar to the order by placing his hand on his mouth; over the door to the chapter-house (see below) St. Dominic with the scourge; over the door of the refectory a Pieta; over the entrance to the 'foresteria', or apartments devoted to hospitality, Christ as a pilgrim welcomed by two Dominican monks; over the door Christ with the wound-prints, all by *Fra Angelico*. Near the old approach to the upper floor (in the first cloister): Christ on the way to Emmaus by *Fra Bartolommeo*. The second door in the wall opposite the entrance leads to the CHAPTER HOUSE, which contains a large *Crucifixion, Christ between the thieves, surrounded by a group of twenty saints, all life-size, with busts of seventeen Dominicans below, by *Fra Angelico*. The door in the corner of the cloisters leads to the GREAT REFECTORY, one of the walls of which is adorned with the so-called *Providenza (the brothers seated at a table and fed by two angels) by *Fra Bartolommeo* and a Crucifixion. The door next to the chapter-house leads to the second monastery-court, in the passage to which, on the r., is the stair to the upper floor. On the l., before the stair is reached, is the SMALL REFECTORY, containing a *Last Supper by *Dom. del Ghirlandajo*. — UPPER FLOOR. The corridor and the adjacent cells are adorned with a succession of frescoes by *Fra Angelico*, and partly by his pupils. In the CORRIDOR: *Annunciation, Christ on the Cross with St. Dominic, and an Enthroned Madonna with saints. In the CELLS: *Coronation of the Madonna by Christ and saints, *Adoration of the Magi, the two Mariæ at the Sepulchre, Christ opening the gates of Paradise, Entombment, etc. Opposite the staircase is a cell containing reminiscences of St. Antonine. The last cells on the l. in the passage were once occupied by *Savonarola*, and now contain a modern bust, his portrait by *Fra Bartolommeo*, a copy of an old picture representing his execution (original at the Pal. Corsini, p. 349), autographs, etc.; also two Madonnas by *Luca della Robbia*. On the r. of the staircase is the LIBRARY, the arrangement of which is incomplete. Glass-cases in the middle contain a number of books of the Gospels with miniatures, most of them by *Fra Benedetto*, the brother of Angelico. On the other side of this passage are two cells, adjoining those of St. Antonine, and containing three small *panel pictures by *Fra Angelico* which formerly adorned reliquaries in S. Maria Novella, representing an allegory, the Presentation in the Temple, and Christ teaching. An adjacent room

contains the flags and colours of all the towns and corporations which were represented at the Dante festival in 1865.

The ACCADEMIA DELLA CRUSCA, founded in 1582 to maintain the purity of the Italian language, and established in part of this building, is now publishing a large dictionary of the language, and occasionally holds public sittings.

On the l. as the Via Ricasoli is entered from the Via della Sapienza, is (No. 54) the entrance to the ***Academy of the Fine Arts** (Pl. 37), open 9—3 o'clock daily, except Sundays.

The ENTRANCE HALL contains four bas-reliefs in terracotta, by *Luca della Robbia*, and busts of great painters, in plaster. Hence to the r. through a room with casts of modern sculptures to the

*HALL OF THE GREAT PICTURES.

This collection, the third in Florence in point of value (ranking after those of the Uffizi and the Pitti), is very instructive owing to its chronological arrangement. It begins with: 1. Byzantine Magdalene; 2. Madonna, by *Cimabue*; 3. St. Humilitas of Faenza, by *Buffalmacco*; 4—13. Ten scenes from the life of St. Francis, by *Giotto* (executed by *Taddeo Gaddi*); thus leading by progressive steps to the culminating point of the art. Of the 124 pictures exhibited here, the following should be particularly noticed: 15. *Giotto*, Madonna with angels; 18—29. Twelve small scenes from the life of Christ, by the same; 30. *Don Lorenzo di Firenze*, Annunciation, with 88. Catharine, Antony, Paul, and Francis. Above: 31. *Niccolò di Pietro Gerini*, Entombment; *32. *Gentile da Fabriano*, Adoration of the Magi, the painter's master-piece, 1423; *34. *Fra Angelico*, Descent from the Cross; 36. *Masaccio*, Madonna with angels; 39. *Andrea del Castagno*, John the Baptist; *40. *Filippo Lippi*, Madonna with saints; 41. Coronation of Mary, with predella, by the same; 43. *Andrea del Verrocchio*, Baptism of Christ, the first angel in which on the l. was painted by *Leonardo da Vinci*, a pupil of this master; *Alessandro Botticelli*, 46. Madonna with several saints, and 47. Coronation of the Virgin; 50. *Domenico Ghirlandajo*, Nativity; *51. *Lorenzo di Credi*, Nativity (his finest work); 52. *Sandro Botticelli*, Madonna and saints; 53. *Pietro Perugino*, Christ on the Mt. of Olives; *55. Assumption of the Virgin, with 88. Michael, Giovanni Gualberto, Dominic, and Bernard, brought from Vallombrosa, painted in 1500; 56. Christ on the Cross, both by *Perugino*; 57. Descent from the Cross, the upper half by *Filippino Lippi*, the lower by *Pietro Perugino*; 58. *Perugino*, Pietà; 59. *Andrea del Sarto*, Four saints; 62. Two angels, by the same; 63. History of four saints, by the same; 64. *Fra Bartolommeo*, Two Madonnas, al fresco; 65. *Fra Bartolommeo* (?), Madonna with Jesus, St. Catharine, and other saints; 66. Mary appearing to St. Bernard, by the same; 67. *Raffaellino del Garbo*, Resurrection; 69. Dead Christ, Madonna, Mary Magdalene, and other saints, designed by *Fra Bartolommeo*, and painted by his pupil *Fra Paolino da Pistoja*; 68. *Fra Bartolommeo*, St. Vincent (adjoining this picture is the entrance to the saloon with the works of the students); 71. *Fra Paolino da Pistoja*, Madonna presenting St. Thomas with her girdle; 72. *Mariotto Albertinelli*, Madonna with Jesus and four saints; 73. Annunciation, by the same, 1510; 75. *Francesco Granacci*, Madonna and four saints; 78. *Fra Bartolommeo*, Five heads of saints (that in the centre supposed to be Savonarola, next to him a Carthusian monk with his finger on his lips); 82. *Fra Bartolommeo*, Five saints; 86. *Giovanni Antonio Sogliani*, Madonna enthroned; 88. *Angelo Bronzino*, Portrait of Cosmo de' Medici; 89. *Alessandro Allori*, A lady of the Medici family; 90. *Michele di Ridolfo del Ghirlandajo*, The thousand martyrs; 92. *Angelo Bronzino*, The two Marias with the body of Christ; 93. *Alessandro Allori*, Annunciation; 97. *Francesco Morandini*, Crucifixion; 100. *Santi di Tito*, Pietà.

The following rooms, which have a different entrance, are generally closed, but the custodians are bound to admit visitors between 9 and 3 o'clock (fee optional). Through the library of the Academy another vestibule is reached (from the street, No. 50), and we first enter the

HALL OF THE ANCIENT PICTURES,

containing 80 works, most of them by unknown masters of the Tuscan school of the 14th and 15th cent., less interesting than the above to the ordinary visitor. Among them may be mentioned: 11. *Francia* (?), Madonna with saints; 19, 22. *Fra Angelico*, Two Madonnas; *17. *Dom. Ghirlandajo*, Madonna and four saints. Adjacent is the

HALL OF THE SMALL PICTURES,

containing 71 works of the 14th—17th cent., most of them excellent: 3. Ascension and Annunciation, attributed to *Giotto*; 8. *Fra Angelico*, Miracle wrought by SS. Cosmas and Damianus; 11, 24. Life of Christ in 8 pictures and 35 sections, by the same; 12. *Fra Filippo Lippi*, Madonna adoring the Child; 13. *Lorenzo di Credi*, Nativity; 16. *Fra Angelico*, History of five martyrs; *18. *Perugino* (or *Raphael*?), Two portraits of monks; 19. *Fra Angelico*, Six representations from the legends of the saints; 20. Madonna with the Infant Jesus, above it the Trinity, by the same; 27. *Carlo Dolci*, Portrait of *Fra Angelico*; 28. *Fra Bartolommeo*, Hieronymus Savonarola as S. Pietro Martire; *Fra Angelico*, 36. Coronation of the Virgin, 37. Crucifixion, 38. Passion, below it the Adoration of the Magi, 40. Entombment, *41. Last Judgment, with numerous figures, 49. St. Thomas Aquinas with his pupils, 50. Albertus Magnus teaching theology.

SALA DEI CARTONI.

A number of the original designs of the most celebrated masters are preserved here: 1. *Fra Bartolommeo*, St. Peter; 2. Madonna (della Gatta), copy from *Raphael*; 4. *Fra Bartolommeo*, St. Paul; 5. Madonna, after *Raphael*; 6. *Correggio*, Madonna; 9. Mary Magdalene, 10. St. Jerome, 11. St. Catharine of Siena, all by *Fra Bartolommeo*; 17. *Andrea del Sarto*, Madonna (in the Palazzo Panciatichi, p. 343); 21. Madonna (del velo), after *Raphael*; 18. Madonna, 22. St. Dominicus, by *Fra Bartolommeo*.

Ascending the stair to the first floor we reach six rooms containing pictures by modern Italian painters (*Galleria dei Quadri Moderni*; catalogue 20 c.; admission gratis), few of which are worthy of mention. Antechamber: 1. *Benvenuti*, Madonna; 9. St. Francis of Assisi (both of these al fresco). — 2nd R.: *C. Vogel*, 9. Scenes from the Divine comedy; 12. Scenes from Faust; 10. *Ussi*, Expulsion of the Duke of Athens from Florence. — 3rd R.: *Castagnola*, Filippino Lippi and his mistress; 10. *Bezzuoli*, Entry of Charles VIII. into Florence; 16. *Mussini*, Cimodoce and Eudora. — 4th R.: 3 *Marko*, Harvest; 21. *Marko*, Return of Tobias. — 5th E.: 8. *C. Vogel*, Jesus and the little children; 16. *Sanesi*, Game of Morra; 17. *Buzzi*, Reading lesson. — 6th R.: 19. *Marko*, Landscape; 23. *Bezzuoli*, Portrait of Marie Antoinette.

In a straight direction from the entrance (No. 49) a court is reached, where several bas-reliefs by *Luca della Robbia* are preserved; cast of a colossal horse's head from the Monte Cavallo in Rome; original model of the Rape of the Sabine women, by *Giovanni da Bologna*; St. Matthew, just begun, by *Michael Angelo*, etc. Then to the r. through a passage with reliefs in plaster, at the extremity of which is the *Gallery of Statues*, a rich collection of casts of the most celebrated sculptures in Europe. In the court stands now the celebrated *David by *Michael Angelo*, formerly in the Piazza della Signoria (p. 319); the statue is covered by a hut with scaffolding in the interior, so that the aggregate effect is lost, but a very interesting inspection of the details may be made. A small chapel with a *fresco by *Giovanni da S. Giovanni*, representing the Flight into Egypt, was transferred hither in 1788 from the garden of the Palazzo della Crocetta. — The *Saloon of Architecture* contains designs by the most celebrated architects. Finally several other apartments containing drawings, pictures, casts, etc. by modern artists.

The same building (entrance in the Via Alfani) contains the celebrated manufactory of *Florentine Mozaics* (a branch of industry founded in the middle of the 16th cent.), containing a collection of the materials employed and of finished works, open daily except Sundays.

The custodian of the Academy also keeps the keys of the **Cloisters of the Recollets**, or barefooted monks (*Chiostro della Compagnia dello Scalzo*), Via Cavour 69, adorned with admirable *frescoes in grisaille from the history of John the Baptist, by *Andrea del Sarto* (the 5th and 6th at the end of the wall on the r. were painted from *del Sarto's* designs by *Franciabigio*; the rich ornamentation is by both masters). — Adjacent is the *Casino Mediceo* (now *Dogana*, Pl. 51), remodelled in 1570 by *Buontalenti*, where *Lorenzo il Magnifico*, and after him *Giuliano de' Medici*, preserved a great number of the treasures of art which were subsequently transferred by *Cosmo I.* to the gallery of the *Uffizi*.

To the l., at the beginning of the *Via Cavour*, is the ***Palazzo Riccardi** (Pl. 83), the ancient *Palace of the Medici*, which has been in possession of the government since 1814. It was erected by *Michelozzo* (who was the first to taper the rustica in its different storeys) about 1434 under *Cosmo*, 'pater patriæ', and was celebrated as a seat of art and science, where the Greek refugees first met with a hospitable reception. *Lorenzo il Magnifico* was born here in 1448, as well as his sons *Pietro*, *Giovanni*, and *Giuliano*. The illegitimate *Medici*, *Julius*, *Hippolytus*, and *Alexander* subsequently resided here, and this family continued in possession of the palace until it was sold by the grand-duke *Ferdinand II.* to the *Marchese Gabriello Riccardi*, who considerably extended it, enclosing within its precincts the *Strada del Traditore*, where on 7th Jan., 1537, *Duke Alexander* was assassinated by *Lorenzino de' Medici*. An imposing gateway leads to a vestibule and court, where ancient busts, statues, sarcophagi, Greek and Latin inscriptions from Rome, etc. were placed by the *Marchese Riccardi* in 1719. Four of the frames for inscriptions resembling windows were designed by *Michael Angelo*. The passage to the second court contains ancient busts; the court itself contains a fountain and the statue of *Duke Alexander*. Three stairs ascend to the upper floors, occupied by the *Biblioteca Riccardiana* and the archives. The library, founded by the *Riccardi*, and purchased by the state in 1812, comprises 23,000 vols. and 3500 MSS., including several by *Dante*, *Petrarch*, *Macchiavelli*, *Galileo*, ancient diptychs, etc. Admission 9—3 daily, except Sundays (vacation 10th Aug. to 12th Nov.). — The private CHAPEL of the *Medici*, constructed and decorated by *Michelozzo*, also on the upper floor (shown by the custodian of the Academy, 50 c.; abundant light necessary) is embellished with *frescoes by *Benozzo Gozzoli*, representing the journey of the *Magi*, with numerous portraits of the *Medici*. In the *Gallery* adjoining the library are frescoes (in honour of the *Medici* family) and good paintings on the mirrors by *Luca Giordano*, 1683.

In this street are also the palaces of the *Panciatichi* (Pl. 76) erected by *Carlo Fontana* about 1700, containing one of the best existing copies of *Raphael's* *Madonna of Loreto*, the original of

which is lost; *Covoni* (formerly *Capponi*, by *G. Silvani*, about 1660), *Pestellini* (formerly *Naldini*; Pl. 79), *Pucci* (formerly *Ughi*, recently altered by *Bonaiuti*; Pl. 82), *Poniatowski* (1740; Pl. 81) and *Bartolommei* (formerly *Cappoli e Medici*, by *Gherardo Silvani*; Pl. 59), all structures of considerable pretension. Also the *Biblioteca Marucelliana* (Pl. 43), founded in 1703 by *Francesco Marucelli* (near S. Marco, open every week-day, 10—2).

Opposite the palace of the Medici, in the *Via delle Cantonelle*, is situated the church of *S. Giovannino degli Scolopi* (appertaining to the *Padri delle Scuole Pie*), erected in 1352, remodelled in 1580 by *B. Ammanati*, completed in 1661 by *Alfonso Parigi*. The scientific institutions of the city are established here, comprising a library, observatory, etc. The church contains frescoes and pictures by *Allori*, *Bronzino*, *Santi di Tito*, etc.

Immediately adjacent, in the **Piazza S. Lorenzo** (Pl. D, 3), with the church of that name, is the *Base di S. Lorenzo*, by *Baccio Bandinelli*, adorned with sculptures (*Giovanni delle Bande Nere*, father of the first *Cosmo*, triumphing over his enemies). In 1850 the monument was restored and furnished with a statue of *Giovanni*, as the inscription records.

***S. Lorenzo** (Pl. 17), founded in 390, consecrated by *St. Ambrose* in 393, is one of the most ancient churches in Italy. In 1423 it was burned down, and in 1425 re-erected by the Medici in the late Romanesque style, from the designs of *Filippo Brunellesco*. After his death it was completed by *Michael Angelo*, with the exception of the façade for which he however also prepared a design in 1514 (still preserved in the *Casa Buonarroti*). He erected the inner wall of the façade, the new sacristy, and the Laurentian Library. The cloisters are attributed to *Brunellesco*. The church, which has recently been sumptuously restored, consists of nave and aisles with transept, surmounted by a dome; at the sides are chapels in the form of niches. The edifice rests in the interior upon 14 lofty Corinthian columns and 2 pillars.

At the end of the S. AISLE the *monument of the painter *Benvenuti* (d. 1844), by *Thorvaldsen*. *Bas-reliefs on the two pulpits by *Donatello* and his pupil *Bertoldo*. — S. TRANSEPT, side chapel r., on the r., *Nativity*, by *Cosimo Roselli*. Over the altar of the chapel a figure of the Virgin, erected in 1856 to commemorate the cessation of the cholera in 1855.

From the N. side of the r. transept the New Sacristy is entered to the l., the Chapel of the Princes to the r. In the church, at the foot of the high altar, is the simple tomb of *Cosmo de' Medici*, '*Pater Patriæ*' (d. 1464). In the 2nd chapel to the l. of the choir the monument of a Countess *Moltke Ferrari-Corbelli*, by *Dupré*, 1864. — The OLD SACRISTY was erected by *Filippo Brunellesco*, with polygonal dome, and bronze doors, bas-reliefs, and statues of the four Evangelists (beneath the dome), all by *Donatello*; fountain probably by *Brunellesco*; *Nativity*, a picture by *Raffaellino del Garbo*; to the l. of the entrance the monument of *Giovanni* and *Pietro de' Medici*, by *Andrea del Verrocchio*. In the centre the marble monument of *Giovanni Averardo de' Medici* and *Piccarda Bueri*, the parents of *Cosmo*, by *Donatello*. In the 2nd chapel an *Annunciation*,

by *Fra Filippo Lippi*. — In the N. AISLE the Martyrdom of St. Lawrence, a large fresco by *Angelo Bronzino*. The adjoining door leads to the cloisters and the library (see below). In the following chapel, the Martyrdom of St. Peter by *Sogliani*.

The ****New Sacristy** (*Sagrestia Nuova*, open 8—12 and 3—4½ o'clock, Mondays 12—2; entered from the S. Transept of the church, p. 344; or from the outside, in the Piazza della Consolata opposite the Via Faenza, whence the crypt of the chapel of the princes is also entered; the stair ascends to the chapel of the princes to the r., see below, and to the sacristy to the l.; fee on leaving), a quadrangular chapel of admirable proportions, adorned with two series of Corinthian pilasters one above the other, constructed by Michael Angelo in 1523—29, contains the celebrated ****Monuments of the Medici**, executed by *Michael Angelo* by order of Pope Clement VII. (Giulio de' Medici, 1523—34), the master's finest sculpture. On the r. the Mausoleum of Giuliano de' Medici, Duke of Nemours, brother of Pope Leo X. and younger son of Lorenzo il Magnifico (d. 1516). Above is the figure of the duke in a sitting posture; over his tomb are the *statues of Day and Night, master-pieces of Michael Angelo, the latter especially admired. A contemporary poet, Giovanni Battista Strozzi, wrote upon it the lines:

*La Notte, che tu vedi in sì dolci atti
Dormire, fu da un Angelo scolpita
In questo sasso, e perchè dorme ha vita;
Destala, se no'l credi, e parlarattì.*

Michael Angelo, in allusion to the suppression of liberty (by Alessandro de' Medici 1530, see p. 316) answered:

*Grato m'è 'l sonno e più l'esser di sasso;
Mentre che 'l danno e la vergogna dura
Non veder, non sentir m'è gran ventura;
Però non mi destar; deh! parla basso!*

Opposite is the statue of Lorenzo de' Medici, Duke of Urbino, grandson of Lorenzo il Magnifico, d. 1518, represented in profound meditation (hence termed *il pensiero*); beneath it his tomb with *statues of Evening and Dawn (*Crepuscolo e Aurora*), also by *Michael Angelo*. Lorenzo was father of Catharine de' Medici, queen of Henry II., and mother of Charles IX. of France; and of the first duke of Florence Alexander de' Medici, who was assassinated on 7th Jan., 1537, by his cousin Lorenzino. Opposite the altar in the centre, is an unfinished *Madonna, by *Michael Angelo*, and the statue of St. Cosmo, by *Fra Giovanni Angiolo da Montorsoli*, a pupil of Michael Angelo. At the back of the altar the tomb of the grand-duke Ferdinand III. (d. 1824).

The **Chapel of the Princes** (*Cappella dei Principi*), the burial-chapel of the grand-dukes of the Medici family, was constructed in 1604 by *Matteo Nigetti*, by order of the grand-duke Ferdinand I. (designed by *Giovanni de' Medici*). It is octagonal in form, covered by a dome, and gorgeously decorated with marble and valuable *mosaics in stone. The paintings in the dome (Creation, Fall, Death of Adam, Sacrifice of Noah, Nativity, Death and Resurrection, Last Judgment) are by *Pietro Benvenuti*. In six niches below are the granite sarcophagi of the princes, some of them with gilded bronze statues, from Cosmo I. (see p. 316) to Cosmo III. (d. 1723, whose son Giov. Gaston was the last of the family, d. 1737). On the coping round the chapel are placed the armorial bearings of 16 Tuscan towns in stone-mosaic. — A sum of 22 million lire (about 900,000 l.) was expended by the Medici family from their private resources on the construction and decoration of this chapel.

In the cloisters, immediately to the l. of the church, is the entrance to the celebrated **Biblioteca Laurenziana** (Pl. 41), founded by Cosmo in 1444, extended by Lorenzo de' Medici, transferred by Cosmo I. to this edifice which was erected in 1571, and subsequently augmented by the purchase of new works and the be-

quest of the libraries of *Gaddi, Strozzi, Redi*, and Count *Angiolini d'Elzi* of Siena. It contains a collection of the rarest original editions of the Greek and Latin classic authors, but its principal treasure consists of about 8000 MSS. in different languages (open daily 9—3 o'clock, except Sundays and festivals; vacation 1st Oct. to 12th Nov., custodian's fee $\frac{1}{2}$ —1 fr.). The building was begun in 1524 according to the design of *Michael Angelo*, the portion was built by him, and the stair completed in 1571 by *Vasari*; the rotunda containing the *Biblioteca Delciana*, was erected in 1841, from *Pasquale Poccianti's* design.

The wooden ceiling of the Library was executed by *Tasso* and *Carota*, from *Michael Angelo's* designs. The latter also furnished the design for the 88 'plutei' to which the MSS. are attached. Among these is a number of codices of rare value: *Virgil* of the 4th or 5th cent.; *Tacitus*, two MSS. of the 10th and 11th cent., the older brought from Germany, and the sole copy containing the first five books of the *Annals*. The *Pandects*, of the 6th or 7th cent., carried off from *Amalfi* by the *Pisans* in 1135, the oldest existing MS. of this collection, on which the study of Roman Law almost entirely hinges. Most important MS. of *Æschylus*. *Cicero's Epistolæ ad Familiares*, written by *Petrarch*. *Petrarch's Canzone*, with portraits of *Petrarch* and *Laura*. MSS. and letters of *Dante*. *Decamerone* of *Boccaccio*. MSS. of *Alfieri*. Document of the Council of Florence, 1439. Maps of *Ptolemæus*, miniatures, etc. Catalogues of Oriental MSS. by *Lewis Asseman* and *Bandini*, continued by *Furia*.

We now proceed by the *Via del Giglio* to the *Piazza S. Maria Novella*, where festivals and games were frequently celebrated in former times. The principal of these, instituted in the reign of *Cosmo I.* in 1563, took place on the eve of the festival of *St. John*, and consisted of a race of four four-horse chariots, termed *Prasina* (green), *Russata* (red), *Veneta* (blue), and *Alba* (white), resembling those of the ancient Romans. Two obelisks of marble of 1608, standing on brazen tortoises, by *Giambologna*, served as goals. The *Loggia di S. Paolo*, an arcade opposite the church, erected in 1451 from *Brunellesco's* design, is adorned with terracottas by *Andrea della Robbia*.

The church of **S. Maria Novella* (Pl. 25), begun in 1278 on the site of an earlier edifice, from designs by the Dominican monks *Fra Sisto* and *Fra Ristoro*, and completed in 1371, was furnished with a beautiful marble façade in 1456—1470, designed by *Leo Battista Alberti*, who first employed volutes here to connect the nave and aisles. A quadrant and two concentric meridians on the r. and l. were constructed by *P. Ignazio Danti* in 1572. The closed pointed arcades ('avelli') of black and white marble which adjoin the church on the r., were originally constructed from designs by *Brunellesco*, but were frequently altered at subsequent periods, and have recently been restored. The interior, a Latin cross with pointed vaulting, consists of nave and aisles resting on twelve slender pillars, to which chapels were afterwards added by *Vasari* and others. The unequal distances between the pillars, varying from 37 ft. to 49 ft., are an unexplained peculiarity.

ENTRANCE WALL: over the central door, a crucifix in the style of *Giotto*; on the r. the Trinity with the Virgin and St. John, one of the best works of *Masaccio*. — The altar-pieces in the S. AISLE are of the 17th cent.; 6th altar to the r., Resuscitation of a child, by *Ligozzi*. — In the S. TRANSEPT, to the r. by the steps, is the Gothic monument of the Patriarch Joseph of Constantinople (d. 1440), who died while attending the great Council of 1439, which was first held at Ferrara in 1438, and afterwards at Florence, by Pope Eugene IV. and the Greek Emp. John VII. (Palæologus), with a view to the Union of the Western and Eastern churches. Farther on, the monument of bishop Aliotti (d. 1396) by *Tino di Camaino*. — We now ascend the steps to the CAPPELLA RUCELLAI, which contains a large *Madonna, one of *Cimabue's* best productions, and a Martyrdom of St. Catharine by *Bugiardini*. — Immediately to the r. of the choir is the CHAPEL OF FILIPPINO STROZZI, with his monument by *Benedetto da Majano*, and frescoes by *Filippino Lippi* (1486), the Miracles and martyrdom of SS. John and Philip. — In the CHOIR *Frescoes by *Domenico Ghirlandajo* (1490), r. the history of John the Baptist, l. that of Mary, each in 7 sections. The first picture to the r., representing Zacharias in the Temple, contains among the people portraits of contemporaries of the painter, members of the Platonic Academy founded by Lorenzo il Magnifico: Angelo Poliziano, raising his hand; Marsilius Ficinus, translator of Plato, garbed as a canon; Gentile de' Becchi, Bishop of Arezzo; the erudite Cristoforo Landino, Commentator of Dante, Horace, and Virgil; the Tornabuoni, founders of the chapel. The stalls are by *Baccio d'Agnolo*, altered by *Vasari*. — The CHAPEL to the l. of the choir, by *Giuliano da S. Gallo*, contains the celebrated wooden crucifix of *Brunellesco*, which gave rise to the rivalry between him and his friend Donatello. — The following GADDI CHAPEL, by *Antonio Bosio*, is adorned with the Raising of the daughter of Jairus, by *A. Bronzino*, and bas-reliefs by *Bandini*. — The STROZZI CHAPEL in the l. transept, to which a stair ascends, contains *frescoes with numerous figures; opposite the entrance the Last Judgment, l. Paradise, by *Andrea Orcagna*; Hell (r.), by his brother *Bernardo*: altar-piece, Christ with saints, completed in 1357, by *Andrea*. — The next door, in the corner, leads to the sacristy, the most interesting object in which is a *fountain by *Luca della Robbia*, a magnificent work of its kind. — The altar-pieces in the N. AISLE are of the 17th and 18th cent. — In the NAVE a pulpit by *Buggiano* and tombstone of Leonardo Dati by *Ghiberti*; stained glass by *Alessandro Fiorentino (Botticelli?)*, from drawings by *Filippino Lippi*.

On the W. side of the church are the ancient CLOISTERS, termed *Il Chiostro Vecchio*, or *Verde*, the older adorned with frescoes by *Orcagna*, the more recent by *Paolo Uccello*, in terra verde (different shades of green). To the r. in the cloisters is the CAPPELLA DEGLI SPAGNUOLI, begun in 1320, with frescoes of *Giotto's* school (erroneously attributed by *Vasari* to *Taddeo Gaddi* and *Simone di Martino*, but according to Crowe probably by *Andrea da Firenze*); on the wall of the altar the Passion, on the ceiling the Resurrection, Ascension, Descent of the Holy Ghost, Christ and the doubting Peter on the water, the last probably by *Antonio Veneziano*. On the E. side (r.) the Church militant and triumphant, the pope and emperor on the throne, surrounded by their counsellors and illustrious men, such as Petrarch with Laura, Boccaccio, Cimabue etc. On the W. side (l.) Thomas Aquinas in his professorial capacity, surrounded by angels, prophets, and saints, in his hand an open book; at his feet the discomfited heretics Arius, Sabellius, and Averrhoës. In the niches 28 figures representing virtues and sciences, and perhaps by *Andrea da Firenze*. On the wall of the door, Christ in Hades. The GREAT CLOISTERS, the largest at Florence, with frescoes by *Cigoli*, *Allori*, *Santi di Tito*, *Poccetti*, and others, are adjacent to the above.

The LABORATORY of the monastery (Spezeria, entrance by the large door in the Via della Scala, No. 14; attendant $\frac{1}{2}$ fr.), celebrated for the perfumes and liqueurs prepared in it, especially Alkermes, a speci-

ality of Florence, flavoured with cinnamon and cloves, contains a room (formerly a chapel) decorated with frescoes of the 14th cent. (the *Passion*) by *Spinello Aretino*.

The *Railway Station* (Pl. C, 2, 3) is at the back of this church, in the vicinity.

The *Via de' Fossi* leads from the *Piazza S. Maria Novella* to the *Piazza del Ponte alla Carraja*, then to the r. to the broad street (formerly a suburb) of *Borgo Ognissanti*, where a small *Theatre* is situated. A little farther, in the *Piazza Manin*, are the *Monastery* and *Church of the Minorites di S. Salvatore d' Ognissanti* (Pl. 30), erected in 1554, remodelled in 1627, the façade by *Matteo Nigetti*, with lunette by the *della Robbias*, representing the *Coronation of Mary*. In the interior, consisting of a nave and transept with flat ceiling, over the 3rd altar to the r. a *Madonna and saints* by *Santi di Tito*; between the 2nd and 3rd altar *St. Augustine*, al fresco, by *A. Botticelli*; opposite to it *St. Jerome*, al fresco, by *Domenico Ghirlandajo*. A chapel in the l. transept approached by steps contains a crucifix by *Giotto*. Opposite is the entrance to the sacristy, which contains a fresco of the *Crucified with angels, monks, and saints*, of the school of *Giotto*. Adjacent is the entrance to the cloisters, in the style of *Michelozzo*, adorned with frescoes by *Giovanni da S. Giovanni* (in the corner obliquely opposite the entrance from the church), *Ligozzi*, and *Ferrucci*.

The street next leads (termed in its prolongation *Via del Prato*) to the *Porta al Prato*, whence the *Cascine* (p. 363) are reached to the l.; they may also be reached by entering the *Lung'Arno Nuovo*, by the *Piazza Manin*, and either following this street, or the *Corso Vittorio Emanuele*, passing the *Politeama* (p. 313) and leading to the *Nuova Barriera* (comp. p. 363).

Turning to the l. from the *Borgo Ognissanti* to the *Ponte S. Trinità*, we perceive (*Lung' Arno Corsini*, No. 10) the **Palazzo Corsini** (Pl. 65), erected, or at least remodelled, in 1656, from designs by *Silvani* and *Ferri* (magnificent staircase by the latter). It contains a valuable picture-gallery in twelve apartments (open on Tuesd., Thursd., and Sat. 10—3; entrance at the back, *Via di Parione* 7; porter 1½ fr.; catalogues for the use of visitors, but not always trustworthy).

ANTE-ROOM: Two chiaroscursi by *Andrea del Sarto*. — 1st Room: 5. *Gessi*, *Vision of St. Andrew*; portraits by *Sustermans* (the finest Nos. 21 and 24), *Angelo Bronzino* (28), and *Van Dyck* (?). In a straight direction is the — 2nd R.: *Battle-pieces* by *Borgognone* (4, 11) and *Salvator Rosa* (6, 8, 31, 33, 39, 41), and sea-pieces by the same master (12, *20). The marble vase, with *Lycurgus* suppressing the *Bacchanalian thiasus*, appears to be spurious. Bronze vase by *Benvenuto Cellini*. — 3rd R. (hall): *Madonna and Child*, with SS. *Anna*, *Joseph*, and the young *Baptist*, and angels' heads above, with the date 1516, from the *Pal. Rinuccini*, attributed to *Raphael*, but probably from a drawing by him; 8. *Cigoli*, *Head of Christ*; 13. *Dolci*, *Madonna* (these two in crayons); 19, 21. *Portraits by Seybold*; 23. *Giulio Romano*, *Copy of the violinist from the Pal. Sciarra*; 40. *Copy of Titian's Madonna in the Belvedere at Vienna*. — On the side next the *Arno*, 4th R.: A number of *Carlo Dolci's* (7. *Peace*; 39. *Poetry*);

9. *Raphael* (?), Cartoon of the portrait of Pope Julius II. at the Pitti Palace; 18. *Signorelli*, Madonna and saints; 21. *Fra Bartolommeo* and *Mariotto Albertinelli*, Madonna adoring the Child; 23. *Filippino Lippi*, Madonna and Child with five angels; 28. *Botticelli*, Madonna and Child. — 5th R.: Large cartoon, his last, by *Raphael Mengs*, Entombment (Pal. Rinuccini). — 6th R.: *Sebastiano del Piombo* (?), Bearing of the Cross; 24. *Ligozzi*, Flute player; 25. *Guido Reni*, Lucretia; 26. *Caravaggio*, Study of a head. — The 7th R., to the l., contains copies from *Salvator Rosa*. — Then beyond the dark 8th R. is the — 9th R.: Pictures from Ariosto's *Orlando Furioso* by *Guido Reni*. In the centre, an altar-piece of the 14th cent. — 10th R.: 19. View of the Piazza della Signoria of 1488, with the burning of Savonarola. In the centre a good copy of Michael Angelo's Holy Family in the Tribuna (p. 323). — We return to the hall and to the r. enter the — 11th R.: 2. *Raffaello del Garbo* (?), Holy Family; 9. *Albertinelli*, Holy Family; 33. *School of Perugino*, Madonna and Child. — 12th R.: Nothing of importance.

By the Ponte S. Trinità is the *Palazzo Fontebuoni* (Lung' Arno, No. 2; Pl. 67), formerly *Gianfigliuzzi*, where the tragedian Alfieri resided and died 9th Oct., 1803. Then the *Casino dei Nobili*, the rendezvous of the young noblesse of Florence. — The imposing *Palazzo Spini* (Pl. 64), once the seat of this ancient family, a structure groundlessly attributed to *Arnolfo del Cambio*, is now the town-hall (*Palazzo della Comunità*).

Opposite is the church of *S. Trinità* (Pl. 35), erected about 1250 by *Niccolò Pisano*, but altered by *Buontalenti* in 1570.

The interior consists of nave and aisles with transept, and is flanked with chapels at the sides and adjoining the high altar. The 4th Chapel on the r. contains the Annunciation by the Camaldulensian monk *Don Lorenzo*; the *Cappella de' Sassetti, the second on the r. from the high altar, is adorned with frescoes from the life of St. Francis by *Dom. Ghirlandajo*; beneath are the founders of the picture, Francesco Sassetti and his wife Nera Corsi. The sibyls on the ceiling are by the same artist.

In front of the church lies the *Piazza S. Trinità*, adorned with a column of granite from the Baths of Caracalla at Rome, erected here in 1563, and furnished with an inscription in honour of the grand-duke Cosmo I. in 1569. On the summit is placed a statue of Justice in porphyry, by *Francesco Ferrucci*, added in 1581.

Farther on in the *Via Tornabuoni* is situated the **Palazzo Strozzi* (Pl. 84), erected in 1489 by *Benedetto da Majano* for the celebrated Filippo Strozzi, and presenting an example of the Florentine palatial style in its most perfect development. It possesses three imposing façades (that towards the *Via Tornabuoni* is 42 yds in width, and 105 ft. in height), constructed in huge 'bossage', and a handsome court added by *Cronaca*. Celebrated cornice by *Cronaca*. The corner lanterns (by *Caparra*), the link-holders, and the rings are among the finest specimens of Italian ironwork of the 15th cent. The upper floor of the edifice contains a picture-gallery of some value (open on Mondays 11—1, closed on festivals).

1st Room: *Fra Filippo Lippi*, Annunciation. — 2nd R.: *Portrait of a Child, *La Puttina di Tiziano*, by *Titian*; portrait of a lady by *Polkajuolo*; *portrait of a man by *Botticelli*; large family picture by *Sustermans*; Christ on the Mt. of Olives, *School of Perugino*. — HALL: Five portraits, that of Filippo Strozzi in the middle by *Bronzino*; Madonna

adoring the Child, a round picture by *Lorenzo di Credi* (?); opposite, the same subject by *Andrea del Sarto* (?). — 3rd Room: Paul III. by *Paolo Veronese*; good portraits; two landscapes by *Salvator Rosa*; Players by *Caravaggio*.

No. 19 in the same street is the *Palazzo Larderel* by *Giov. Ant. Dosio*, a pupil of Baccio d'Agnolo.

In the vicinity, *Via Vigna Nuova* 20, is the **Palazzo Rucellai**, erected about 1460 by *Leo Battista Alberti*, who for the first time here employed a combination of rustica and pilasters. The three-arched loggia opposite is also by him.

The house in which *Dante* was born in 1265 (Pl. 46), recently restored, is in the *Via S. Martino* (formerly *Via Riccardi*) No. 2, not far from the *Piazza della Signoria*; that of *Amerigo Vespucci* near the church of *S. Giovanni di Dio*, in the *Borgo Ognissanti*. *Macchiavelli's* house (Pl. 48) is No. 16 in the *Via dei Guicciardini*, beyond the *Ponte Vecchio*. Next door (No. 17) (Pl. 72) is the *Palazzo Guicciardini* (1482—1541). *Galileo's* house (Pl. 47) is *Via della Costa*, No. 13, near the *Boboli Garden* and the *Belvedere* fortification. The house of *Bianca Capello*, wife of *Francis I.*, and well known for the romantic vicissitudes of her history, is also worthy of notice; *Via Maggio* 26, erected in 1566. The house of *Ghiberti*, with a handsome tower, is at the corner of the *Via S. Egidio* and *Via della Pergola*; adjoining it in the latter street is the house of *Benvenuto Cellini*.

The traveller interested in historical research should observe the numerous memorial-tablets immured in various places, recording important events in the annals of Florence.

The **House of Michael Angelo** (Pl. 49) is in the *Via Ghibellina*, No. 64, at the corner of the *Via Buonarroti*, and not far from *S. Croce*. In the 17th cent. a descendant of his family founded here a collection of pictures and antiquities, which the last of the *Bonarroti* bequeathed to the city. It merits a visit chiefly on account of the designs and other reminiscences of *Michael Angelo* (admission Mond. and Thursd. 10—3; fee $\frac{1}{2}$ —1 fr.; catalogue $\frac{1}{2}$ fr.).

ANTE-CHAMBER: beautiful majolica plates; a few terracottas by the *della Robbias*; fragments of antiques; a cabinet with Etruscan antiquities; No. 34, on the r. near the door, is a two-edged sword with the arms of the *Bonarroti*. — On the l. a room with paintings and drawings: 92. *Venet. School*, *Death of Lucrezia*; 95. *Bugiardini* (?), *Michael Angelo* in a turban; 97. *Marcello Venusti* (pupil of M. Angelo), *M. Angelo* as an old man; 99. *Cristofano Allori*, *M. Angelo*, grandson of the celebrated master; next, a number of portraits of the *Bonarroti* family (102, 105, 106); then a number of drawings by *M. Angelo*: 110, No. 7. *Cleopatra*; 3. *Old woman spinning*. 113, No. 19. First design for the monument of the *Medicis* in *S. Lorenzo*. 114. Studies for the *Last Judgment* in the *Sistine*. 116, No. 40. Figure of *Night* in the *Medici* monument. 117. Design for the façade of *S. Lorenzo* (p. 344). 121. Small sketch of the '*Last Judgment*'. *123, 124. *Madonna and Child*. — On the r. of the ante-room, **I. ROOM:** 57. Sitting statue of *M. Angelo*, executed by *Ant. Novelli* in 1620; on the walls eighteen scenes from the life of *M. Angelo* partly in colours, partly in grisaille, by painters of the 16th and 17th cent.; similar subjects and

allegories on the ceiling by the same masters; next, 55. *Madonna and Child*, with St. John and other saints, a painting, *56. *Battle of Hercules and the Centaurs*, a relief, both by *M. Angelo* (the first doubtful). — II. Room: Portraits of the ancestors of *M. Angelo* by *Pietro da Cortona*, *Domenico Pugliani*, etc.; 70. Bust of the grandson of *M. Angelo*, the founder of this gallery. In the adjoining cabinet (scrittorio), on the door of the press to the r., 71. *Jac. Pontormo*, *Vittoria Colonna*(?). — III. Room, the chapel, decorated with frescoes of saints, etc.; 80, 74. Marble busts of the last proprietor and his wife; 75. Descent from the Cross, plaster model of a bas-relief, and 76. *Madonna and Child*, a bas-relief in marble, both by *M. Angelo*; *82. Bust of *M. Angelo* in bronze, from a cast taken after death by *Giambologna*. — IV. Room, the studio: in the cabinets *models by *M. Angelo* in wax and clay, of David, Hercules slaying *Cacus*, the Crucified, torsos, etc.; on the walls are portraits of celebrated Florentines and other Italians by *Roselli* and *Cecco* (beginning of 17th cent.). — The last CABINET contains two vols. of autographs, letters, and poems by *M. Angelo*.

The *Via Faenza* leads from the centre of the city to the fortress of *S. Giovanni Battista*, usually termed *Fortezza da Basso*, erected by *Cosmo I.* in 1534. The refectory of the suppressed monastery of *S. Onofrio* in this street (No. 57) contains the **Egyptian and Etruscan Museum** (Pl. 54), the former having been collected by *Rossellini* in 1828 and 1829, the latter embracing numerous Etruscan antiquities which had been scattered throughout different collections down to 1870 (open daily 9—3; admission 1 fr., Sundays gratis).

ETRUSCAN COLLECTION on the right: *1st Room*: Black vases from Chiusi, with and without reliefs; on the l. *Etruscan tomb from Volsinii with cinerary urns, mural paintings (mythological, e. g. Pluto and Proserpine, and scenes from life), and numerous inscriptions (the custodian lights visitors). — *2nd Room*: In the centre the celebrated **François Vase* (named after its finder), unrivalled in size and in the number of subjects with which it is decorated (Calydonian hunt, Return of Theseus from Crete, Battle of Centaurs and Lapithæ, Marriage of Peleus, Achilles and Troilus, etc.), bearing several ancient Greek names, including those of the artists *Klitias* and *Ergotimos*. To the r. of the door and opposite are Greek vases in the early style (black figures): Judgment of Paris; opposite, Hercules and the Cercopes; then vases in the later style (red figures): Hercules in the Bacchanalian thiasus, Battle of Centaurs and Lapithæ, etc. — *3rd Room*: Beliefs and small figures in terracotta, tomb-vases with head and arms placed on chairs (similar objects in the small cabinet to the l.). *1st Rotunda*: Crystal and trinkets, coins, implements in bronze and flint. *1st Passage*: Etruscan inscriptions. *2nd Rotunda*: bronzes, *Athena found at Arezzo, Etruscan mirrors. — *4th Room*: In the centre, Chimæra, from Homer's description, with Etruscan inscription on the r. leg in front, found at Arezzo. By the walls, Etruscan cinerary urns (bearing the names of the subjects represented, but not always quite correctly). — To the r. is the *5th Room*: Ancient armour and bronze vases found at Orvieto; two bronze handles, Perseus and Medusa, Peleus and Thetis. — Then straight through the 4th into the *6th Room*: *Life-size statue of a magistrate ('the orator'), with an Etruscan inscription on the edge of the toga, found by the Trasimene lake. By the walls, cinerary urns (see remark as to 4th R.). *2nd Passage*, inscriptions. — The **EGYPTIAN MUSEUM** is next entered. — Turning to the l. in the passage we reach the old Refectory containing a large *fresco of the Last Supper, dating from 1506, rediscovered in 1845, a work of the school of Perugino, by *Pinturicchio* or *Gerini da Pistofa*, once attributed to Raphael. On the walls a number of representations of the Eucharist by different masters.

LEFT BANK OF THE ARNO. About one-fourth part of the city lies on this bank. We cross the Ponte della Trinità, and following the second side-street to the r. from the Via Maggio reach the piazza and church of ***S. Spirito** (Pl. 33), an edifice in the form of a Latin cross, covered with a dome, and flanked with 38 chapels, designed by *Filippo Brunellesco* (d. 1470), but not begun until after his death, and finally completed in 1481 after a great fire. The noble proportions of the interior which is borne by 31 Corinthian columns and 4 pillars, render it one of the most attractive structures in Florence. The Campanile, erected by *Baccio d'Agnolo* (d. 1543), also deserves inspection.

S. AISLE. 2nd Chapel: *Pietà*, a group in marble, after Michael Angelo (original in S. Peter's at Rome), by *Nanni di Baccio Bigio*. 7th Chapel: Archangel Raphael with Tobias, group by *P. Baratta*. — **S. TRANSEPT.** 3rd Chapel: *Madonna* by *Donatello*. 5th Chapel: *Madonna* with SS. Nicholas and Catharine, by *Filippino Lippi* or his pupil *Raffaellino del Garbo*. 6th Chapel: St. Benedict and the Maries, *School of Perugino*. — The CHOIR has a screen of marble and bronze; high altar with canopy and statues by *Caccini*, about 1600. At the back of the choir, in the 2nd chapel on the r., a *Madonna* and four saints on gold ground, *School of Giotto*; in the following chapel *Madonna* and saints by *Botticelli* or *Lorenzo di Credi*. — **N. TRANSEPT.** 5th Chapel: (1.) The adulteress before Christ by *Alessandro Allori*, (r.) **Madonna* enthroned and saints (1506) by *Raffaellino del Garbo* (according to Crowe). — **N. AISLE:** 2nd chapel, *Madonna* with four saints, by *Pietro Perugino* (? or perhaps *Rid. del Ghirlandajo*). — The SACRISTY, erected by *Giuliano da San Gallo* in 1488, contains a saint healing the sick, by *Allori*. — Farther on, St. Anna, *Madonna*, and saints, by *Ridolfo* or *Domenico Ghirlandajo*. 2nd chapel from the entrance, statue of Christ, a copy from Michael Angelo (in S. Maria sopra Minerva at Rome) by *Taddeo Landini*.

The FIRST CLOISTERS, erected by *Alfonso Parigi* (entrance by the sacristy, see above) are adorned with frescoes by *Perugino*, *Ulivelli*, *Baldi*, and *Cascetti*, representing saints of the Augustinian order. — The SECOND CLOISTERS are by *Ammanati* (1564), the paintings by *Poccetti*. — The greater part of the monastery is now a barrack.

In the Piazza di S. Spirito rises the handsome *Palazzo Guadagni* (Pl. 71), erected by *Cronaca*. Leaving the piazza by the opposite Via S. Agostino, and then following the Via S. Monaca, we reach the piazza and church del Carmine (Pl. 22), consecrated in 1422, burned down in 1781, and re-erected within the following ten years. Among the parts which escaped destruction is the *Brancacci Chapel* in the S. transept, embellished in 1423—28 by *Masaccio*, and after him by *Filippino Lippi* with very interesting frescoes from the traditions regarding the Apostles, especially St. Peter (best light about 4 p. m.).

Those by *Masaccio* are: on the pillars of the ENTRANCE, above, on the r. the Fall, on the l. the **Expulsion from Paradise*. LEFT WALL: above, **Peter* taking the piece of money from the fish's mouth; below Raising of Eutychus, and Peter enthroned (the latter finished by Lippi). WALL OF THE ALTAR: above, **Peter* preaching, and baptizing; below, Peter healing the sick, and distributing alms. RIGHT WALL: above, Healing the cripples, and Raising of Tabitha. — The following are by *Filippino Lippi*: on the r. wall, below, the Crucifixion of Peter, and Peter and Paul before the proconsul; on the entrance pillars, below, on the l. Peter in prison, on the r. his release (the chapel is now undergoing restoration).

The CHOIR of the church contains the tomb of Pietro Soderini, by *Benedetto da Rovizzano*, 1513, restored in 1780. The *Corsini Chapel*, to the l. in the transept, contains the tomb of St. Andrea Corsini, Bishop of Fiesole, and three large reliefs in marble by *Foggini*, in celebration of the praises of the saint; painting in the dome by *Luca Giordano*. In the sacristy (entered from the r. transept) frescoes from the history of St. Urban (discovered in 1858), by *Spinello Aretino*.

The CLOISTERS of the monastery (entrance to the r., adjoining the church, or from the sacristy) contain a **Madonna with the Child and the four Evangelists*, attributed by Crowe to *Giovanni da Milano*.

The adjacent building, formerly a Carmelite monastery, is now a barrack. The old Refectory, with a Last Supper by *Vasari*, is no longer accessible. Beyond this the Via del Orto leads to the Porta S. Frediano (see p. 363).

The ***Palazzo Pitti** (Pl. 80), conspicuously situated on an eminence, was designed and begun by *Brunellesco*, by order of Luca Pitti, the powerful opponent of the Medici, but owing to the decline of his prosperity (after 1466) remained uncompleted. In 1559 it was sold by his great-grandson to Eleonora, wife of the grand-duke Cosmo, and the foundress of the Boboli Garden. The edifice was then completed by *Bartolommeo Ammanati*, by the addition of the wings and the handsome court. In the 18th cent. the two projecting lateral halls were added, and thus arose the present palace, an edifice unrivalled in its simple grandeur. The central structure is 117 yds. in breadth and 121 ft. in height. The court is adjoined by the garden (p. 357). Since the 16th cent. the Pitti Palace has been the residence of the reigning sovereign, and is now that of Victor Emmanuel when at Florence. The upper floor of the l. wing (entrance in the corner by the guard-house, or from the Uffizi by the connecting gallery, see p. 326) contains a ***Collection of upwards of 500 Pictures of the old masters*, most of them excellent, formerly the property of Cardinal Leopold and Carlo de' Medici, and of the Grand-duke Ferdinand II. (admission daily 9—3 o'clock, on Sundays and festivals 10—3, Mondays 12—3; no fees).

An insignificant staircase (on the 1st floor is the ingress from the Uffizi, see above) leads to a corridor containing a beautiful vase of porphyry, a copy of that preserved in the museum at Berlin, and a large porcelain vase from Sévres. This corridor leads to the gallery, which extends through a suite of splendid saloons, adorned with allegorical ceiling-paintings whence their names are derived. They are sumptuously fitted up with marble and mosaic tables and velvet-covered seats, and heated in winter. Each saloon is provided with a list of the pictures it contains. Permission to copy is readily granted, on written application being made to the director.

The six principal saloons are first visited; the entrance was formerly at the opposite extremity, so that the numbers of the pictures, as enumerated below, are now in the reverse order (catalogue 2½ fr.).

SALOON OF THE ILIAD,

so named from the subject of the frescoes by *Luigi Sabatelli*. It contains four tables of lapis lazuli, granite, and jasper, and four vases of nero antico; in the centre a Caritas in marble by *Bartolini*. To the r. of the entrance door: 235. *Rubens*, Holy Family; 230. *Parmeggianino*, Ma-

donna with angels (Madonna del collo lungo); *229. Portrait of a lady, attributed to *Raphael*; *228. *Titian*, Head of the Saviour; 227. *Carlo Dolci*, St. Margaret; *225. *A. del Sarto*, Assumption; 224. *Rid. Ghirlandajo*, Portrait; 223. *Holbein junr. (?)*, Portrait; 222. *Giorgione (?)*, Portrait of a lady; *219. *Pietro Perugino*, Mary and John adoring the Child; 218. *Salvator Rosa*, A warrior; 216. *Paolo Veronese*, Daniel Barbaro; 214. *F. Barocccio*, Copy of the Madonna del S. Girolamo, of Correggio; 213. *Carlo Dolci*, Moses; 212. *Bronzino*, Cosmo I.; 208. *Fra Bartolommeo*, Madonna del Trono; 207. *Leonardo da Vinci* (?) probably by *Lorenzo di Credi* (?), Portrait of a goldsmith; 206. *Bronzino*, Francesco I. de' Medici; *201. *Titian*, Ippolito de' Medici; 200. *Titian*, Philip II. of Spain; 198. *Velasquez*, Portrait; 197. *Guido Reni*, Caritas; 196. *Paolo Veronese*, St. Benedict and other saints; 195. *Giacomo Francia*, Portrait; 191. *A. del Sarto*, Assumption of the Virgin (unfinished); 190. *Sustermans*, Portrait of the son of Frederick III. of Denmark; 188. *Salvator Rosa*, Portrait of himself; 186. *Paolo Veronese*, Baptism of Christ; *185. *Giorgione*, Trio; 184. *Andrea del Sarto* (?), Portrait of himself.

SALOON OF SATURN,

so named from the allegorical ceiling-painting by *Pietro da Cortona*. To the r. of the entrance-door: 182. *Pontormo*, Martyrdom of 40 Saints; 181. *Salvator Rosa*, Portrait of a poet; 179. *Sebastiano del Piombo*, Martyrdom of St. Agatha, 1520; 178. *Guido Reni*, Cleopatra; 177. *Leandro Bassano*, Rustic scenes; 176. *Domenichino*, Mary Magdalene; 175. *Albano*, Holy Family; *174. *Raphael*, Vision of Ezekiel; *172. *A. del Sarto*, Disputa della Trinità; *171. *Raphael* (?), Tommaso Fedra Inghirani; 168. *Guercino*, St. Peter; 166. *Ann. Caracci*, Study of a head; 167. *Giulio Romano*, Dance of Apollo and the Muses; **165. *Raphael*, Madonna del Baldachino (completed by a different hand after 1514, by which the bishop on the r. and the angels were probably added, and finally provided with the canopy by *Cassano* about 1700); 164. *Pietro Perugino*, Entombment, 1496; 163. *A. del Sarto*, Annunciation; 161. *Giorgione* (?), Finding of Moses; *160. *Van Dyck*, Virgin; 159. *Fra Bartolommeo*, Risen Christ among the four Evangelists, 1516; *158. *Raphael*, Cardinal Bibbiena; *157. *Lorenzo Lotto*, Three periods of life; 156. *Guercino*, Madonna with the swallow; 154. *Carlo Dolci*, John the Baptist asleep; 152. *Schiavone*, Cain slaying his brother; **151. *Raphael*, Pope Julius II. (see p. 323); *150. *Van Dyck*, Charles I. of England and his queen Henrietta of France; 148. *Dossi*, Bambocciata; 147. *Giorgione* (?), Nymph pursued by a satyr.

SALOON OF JUPITER.

Ceiling-painting by *Pietro da Cortona*. In the centre Clio, writing on a shield wreathed with laurel the names of Montebello, Palestro, and S. Martino, a statue in marble by *V. Gonsanti*. To the r. of the entrance: *140. *L. da Vinci* (?), Portrait of a lady; *139. *Rubens*, Holy Family; 136. *Paolo Veronese*, The Saviour parting from his mother; 135. *Salvator Rosa*, The women at the Sepulchre; *133. *Salvator Rosa*, Battle (the figure on the l., below the shield, with the word Sarò, is the painter's portrait); 132. *Crespi*, Holy Family; 131. *Tintoretto*, Vincenzo Zeno; 130. *Bassano*, Portrait of a woman; 129. *Mazzolini*, The adulteress; 128, 127. *Morone*, Portraits; 125. *Fra Bartolommeo*, St. Mark; 124. *Andrea del Sarto*, Annunciation; *123. *A. del Sarto*, Madonna in glory with four saints; 122. *Garofalo*, Sibyl divulging to Augustus the mystery of the Incarnation; *118. *A. del Sarto*, Portraits of himself and his wife; *113. *Michael Angelo* (or perhaps from a drawing by him), The Fates; 112. *Borgognone*, Battle-piece; 111. *Salvator Rosa*, Conspiracy of Catiline; 110. *Titian* (?), Bacchanalian; 109. *Paris Bordone*, Female portrait; 108. *Paolo Veronese*, Portrait. 4th wall: 141. *Rubens*, Nymphs attacked by Satyrs.

SALOON OF MARS.

Ceiling-painting by *Pietro da Cortona*. To the r. of the entrance: 163. *Guercino*, Moses; 102. *Luini*, Magdalene; 99. *Guercino*, St. Sebastian; 97. *And. del Sarto*, Annunciation; *96. *C. Allori*, Judith; 95. *Allori*, Abra-

ham's Sacrifice; *94. *Raphael*, Holy Family, termed *Madonna dell' Impannata* (not entirely finished by Raphael); 93. *Rubens*, St. Francis; 92. *Titian*, Portrait; 91. *Carlo Dolci*, Peter weeping; 90. *Cigoli*, Ecce Homo; *89. *Paris Bordone*(?), Repose during the Flight to Egypt; 87, 88. *A. del Sarto*, History of Joseph; *86. *Rubens*, Mars going forth to war; 85. *Rubens*, *Rubens* with his brother and (r.) the scholars Lipsius and Grotius; 84. *Palma Vecchio*, Holy Family; 83. *Titian*, Luigi Cornaro; *82. *Van Dyck*, Cardinal Giulio Bentivoglio; *81. *A. del Sarto*, Holy Family; 80. *Titian*, *Andreas Vesalius* (the physician); **79. *Raphael*, *Madonna della Sedia*; 78. *Guido Reni*, Peter weeping; 76. *Van der Werff*, Duke of Marlborough; 106. Portrait of Galileo, school of *Sustermans*; 104. *Luca Giordano*, Conception.

SALOON OF APOLLO.

Ceiling-paintings by *Pietro da Cortona* and *Ciro Ferri*. To the r. of the entrance: **67. *Titian*, *Magdalene*; 66. *Andrea del Sarto*, Portrait of himself (repetition of No. 1176 in the Uffizi); *64. *Fra Bartolommeo*, *Pietà* (said to have been finished by *Bugiardini*); *63. *Raphael*, Leo X. and the cardinals de' Medici and de' Rossi; 62. *A. del Sarto*, *Madonna*; *61. *Raphael*, *Angiolo Doni*, friend of the master (Nos. 59 and 61 belonged to the family till 1758, when they were transferred to Avignon, where they were purchased for the Gallery in 1826 for the sum of 5000 scudi); *60. *Rembrandt*, Portrait of himself; *59. *Raphael*, Portrait of *Maddalena Strozzi Doni*; *58. *A. del Sarto*, Descent from the Cross; 57. *Giulio Romano*, Copy of *Raphael's Madonna della Lucertola*; 56. *Murillo*, Holy Family; *54. *Titian*, *Pietro Aretino*; *52. *Pordenone*, Holy Family; 51. *Cigoli*, Descent from the Cross; 50. *Guercino*, Peter raising *Tabitha*; 49. *Tiberio Tit*, *Leopoldo de' Medici* when a child, 1617; 47. *Guido Reni*, *Bacchus*; *42. *P. Perugino*, *Mary Magdalene*; 41. *Cristoforo Allori*, *Hospitality of St. Julian*; *40. *Murillo*, *Madonna*; 39. *Angelo Bronzino*, Holy Family; *38. *Palma Vecchio*, *Christ at Emmaus*; 37. *Paolo Veronese*, Portrait of his wife; 36. *Girolamino da Carpi*, *Archbishop Bartolini Salimbeni*; 35. *Bishop Girolamo Argentino*, school of *Morone*. 4th wall: 71. *Carlo Maratta*, *S. Filippo Neri*.

SALOON OF VENUS.

Ceiling-painting by *Pietro da Cortona*. To the r. of the entrance: 24. *Guido Reni*, Portrait of an old man; 21. *Pietro da Cortona*, *Saint entranced*; *20. *A. Dürer*, *Adam* (counterpart of No. 1, see below); **18. *Titian*, Portrait (*La Bella di Tiziano*), same head as the *Venus* in the *Tribuna* (No. 1117); *17. *Titian*, *Betrothal of St. Catharine*; 16. *Rembrandt*, *Old man*; 15. *Salvator Rosa*, *Sea-piece*; 14. *Rubens*, *Landscape*, with peasants returning from harvest; *9. *Rubens*, *Landscape*, *Ulysses on the island of the Phæaci*; 8. *Guercino*, *Apollo and Marsyas*; 6. *Bartolommeo Manfredi*, *Gipsy*; 5. *Garofalo*, *St. James*; 4. *Salvator Rosa*, *Harbour at sunset*; 3. *Tintoretto*, *Cupid, Venus, and Vulcan*; 2. *Salvator Rosa*, *Falsehood with a mask*; *1. *A. Dürer*, *Eve*.

We return hence to the Saloon of the *Iliad*, and thence enter the

SALOON OF THE EDUCATION OF JUPITER.

Ceiling-paintings by *Catani*. 241. *Clovio*, Descent from the Cross; *243. *Velasquez*, *Philip IV. of Spain*; 244. *Fr. Pourbus*, Portrait; *245. Portrait of a lady, master unknown, probably by *Raphael*; 246. *Garofalo*, *Gipsy*; *248. *Tintoretto*, Descent from the Cross; 252. *Holbein*(?), *Claude Lorrain*, *Duc de Guise*; 254. *Palma Vecchio*, Holy Family; 255. *Van der Helst*, Portrait; *256. *Fra Bartolommeo*, Holy Family; 257. *Paris Bordone*, *Sibyl prophesying to Augustus*; 259. *Correggio*, *Christ (a copy)*; 262. *Clovel*, *Henri II. of France*; 264. *Tintoretto*, *Resurrection*; 265. *And. del Sarto*, *John the Baptist*; **266. *Raphael*, *Madonna del Granduca*; 267, 268. *Paolo Veronese*, Portraits of children; 269. *P. Veronese*, *Presentation in the Temple*; 270. *Carlo Dolci*, *Martyrdom of St. Andrew*; 277. *Bronzino*, *Don Garzia de' Medici*. We now turn to the l. into the

SALA DELLA STUFA.

The frescoes illustrating the golden, silver, brazen, and iron ages are by *Pietro da Cortona*, ceiling-paintings by *Matteo Roselli*, 1622. This room contains four small antique statues, in marble, and a column of green porphyry, bearing a small porcelain vase with a portrait of Napoleon I. and two statues in bronze (Cain and Abel), copied by *Papi* in 1849 from a marble statue executed by *Dupré* for the Duke of Leuchtenberg.

Returning hence and traversing a passage, we observe on the l. a small Bath-room, most tastefully fitted up, with pavement of modern Florentine mosaic, and four small statues of Venus by *Giovanni Insom* and *Salvatore Bongiovanni*.

SALOON OF ULYSSES.

Ceiling-painting by *Gaspero Martellini*, representing the return of Odysseus, an allusion to the restoration of the grand-duke Ferdinand III. after the revolution. No. 288. *Carlo Dolci*, Jesus on the Mount of Olives; 289. *Ligossi*, Madonna appearing to St. Francis; 297. *Paris Bordone*, Pope Paul III.; 304. *Schidone*, Holy Family; 306. *C. Allori*, St. John in the wilderness; 306. *Salvator Rosa*, Landscape; 307. *A. del Sarto*, Madonna and saints; 311. *Titian*, Duke Alphonso I. of Ferrara; 312. *Salvator Rosa*, Landscape on the coast; 313. *Tintoretto*, Madonna; 316. *Carlo Dolci*, Portrait; *320. *A. Caracci*, Small landscape; *324. *Rubens*, Duke of Buckingham; 325. *Carlo Dolci*, Madonna and the Infant Jesus, two miniatures; 332. *Gennari*, Madonna and Child.

SALOON OF PROMETHEUS,

with paintings by *Giuseppe Colignon*. In the centre a magnificent round table of modern mosaic, executed for the London Exhibition of 1851, but not sent thither, valued at 30,000l. — No. 334. *German School*, Portrait; 336. Allegory, by a Venetian; 337. *Scipio Gaetano*, Ferdinand I. de' Medici; *338. *Fra Filippo Lippi*, Madonna with saints; 339. *Tintoretto*, Portrait of a doge; 340. Madonna with two saints, school of *Perugino*; 341. *Pinturicchio*, Adoration of the Magi; 345. *Baldassare Peruzzi*, Holy Family; 346. *F. Zuccheri*, Mary Magdalene, on marble; *347. *Filippino Lippi*, Holy Family; 348. *Botticelli*, Holy Family; 353. *Botticelli*, Portrait of the 'Beautiful Simonetta', the mistress of *Giuliano de' Medici*, who died at an early age and whose praises were sung by the poets Pulci and Poliziano; 354. *L. di Credi*, Holy Family; 355. *Luca Signorelli*, Holy Family; 358. *Dom. Ghirlandajo*, Adoration of the Magi; 362. *Jacopo Bouatteri*, Holy Family; 363. *Girolamo*, Holy Family; 365. *Albertinelli*, Holy Family; *373. *Fra Angelico da Fiesole*, Madonna with saints, a winged picture over the door; 376. *Lorenzo Costa*, Portrait; 377. *Fra Bartolommeo*, Ecce Homo; 379. *J. da Pontormo*, Adoration of the Magi; 384. *A. Pollajuolo*, St. Sebastian; 388. *Filippino Lippi*, Death of Lucretia. We next proceed to the

GALLERIA POCCHETTI,

which derives its name from the ceiling-paintings by *Bernardino Poccetti*. Two tables of oriental alabaster and one of malachite. *Bust of Napoleon I., by *Canova*. No. 483. *Polidoro Veneziano*, Adoration of the Child; 484. *Marco Vecellio* (nephew of Titian), Madonna della Misericordia; 490. *Guercino*, St. Sebastian; 494, 495. *Titian*, Portraits. Also a number of miniature portraits, as well as in the following corridor.

Returning to the Prometheus Saloon, we next enter a CORRIDOR, on the walls of which are six marble mosaics, two of which represent the Pantheon and the tomb of Cæcilia Metella at Rome, the other four the different arts; then a number of *miniature portraits, and four stands with valuable drinking cups, objects in ivory, etc.

SALOON OF JUSTICE.

Ceiling-painting by *Fedi*. In the centre a handsome cabinet, purchased in Germany by Ferdinand II. No. 389. *Tintoretto*, A sculptor; 398. *Artemisia Gentileschi*, Judith; 399. *Salviati*, Patience, said to be copied from a composition by Michael Angelo; 400. *M. Hondelooster*, Poultry;

401. *Sustermans*, The canon Pandolfo Ricasoli; 403. *Bronzino*, Grand-duke Cosmo I.; 404. *Carlo Dolci*, Vittoria della Rovere; 405. *Bonifazio Bembo*, Christ in the Temple; 400. *Carlo Dolci*, St. Dominicus praying; 408. *Peter Lely*, Oliver Cromwell (a genuine portrait, sent by the Protector to the grand-duke Ferdinand II.).

SALOON OF FLORA.

Ceiling-painting by *Marini*. In the centre **Venus* by *Canova*. No. 415. *Sustermans*, Grand-duke Ferdinand II. de' Medici; 416, 421. *Gaspard Poussin*, Landscapes; 423. *Titian* (?), Adoration of the Shepherds; 430. *Cigoli*, Madonna; 436. *Gaspard Poussin*, Landscape; 437. *Van Dyck*, Repose during the Flight into Egypt; 438. *Ruthard*, Stag attacked by tigers.

SALOON OF THE CHILDREN (*Sala de' Putti*).

Frescoes by *Marini*, decorations by *Rabujati*. 451. *Rachel Ruysch*, Fruit; *453. *Salvator Rosa*, Landscape, with an allegorical figure of peace burning weapons; 455. *Rachel Ruysch*, Fruit and flowers; *465. *Ruysdael*, Landscape; *470. *Salvator Rosa*, Landscape, with Diogenes throwing away his drinking-cup ('*la foresta dei filosofi*'); 474. *Domenichino*, Landscape, with Diana surprised by Actæon; 476. *Andrea del Sarto*, Holy Family; 478. *Van Douwen*, Masquerade; 480. *A. Caracci*, Nymph and satyr, a repetition of the picture in the Tribuna (p. 323).

The ground-floor of the palace contains several rooms with good *Modern Works of Art*, historical pictures by *Bezzuoli* and *Sabatelli*, statues by *Bartolini* (*Carità*), *Ricci* (*Innocence*), etc. (apply for admission to the porter at the entrance), and the *Treasury* (to the l. in the second court, open 10—3, fee 1/2 fr.), containing the royal plate, and interesting specimens of ancient and modern goldsmiths' work. In the cases to the l. are several works by *Benvenuto Cellini*. To the r. a crucifix in bronze by *Giovanni da Bologna*, opposite to it a crucifixion by *Tacca*. Cruet-stand of lapis-lazuli, etc.

The ***Boboli Garden** (entrance through the Palazzo Pitti, in the l. corner; open to the public on Sunday afternoons only; access on other days gratis by applying, before 3 p. m., to the *Prefetto del Palazzo*, in the court behind the principal gate of the palace, 1st door to the l., from whom a permission available for several weeks or months may be obtained) surrounds the palace and extends in terraces up the hill. It was laid out by *Tribolo* in 1500, under Cosmo I., and extended by *Buontalenti*, and commands a succession of charming *views of Florence with its palaces and churches, among which the Palazzo Vecchio, the dome and campanile of the cathedral, and the tower of the Badia are most conspicuous. The long walks, bordered with evergreens, and the terraces, adorned with vases and statues, attract crowds of pleasure-seekers on Sundays and holidays.

On entering (see above, and comp. plan of Florence) we first observe, in a straight direction, a Grotto with four statues, modelled by *Michael Angelo* for the monument of Pope Julius II.; in the centre the Rape of Helen, a new group by *Vincenzo de' Rossi*. At the entrance to the grotto, Apollo and Ceres, statues by *Bandinelli*. The principal path next leads to an open space termed the *Amphitheatre*, formerly employed for festivities of the court; r. a handsome fountain, l. an Egyptian obelisk (brought hither from Rome) and an ancient basin of red marble. We then ascend to the **BASIN OF NEPTUNE**, adorned with a statue of the god

by *Stoldo Lorenzi*; then, higher up, the statue of *ABBONDANZA*, begun by *Giovanni da Bologna*, and finished by *Tacca* (fine view hence). To the r. in the vicinity a small casino (closed on public days; access on other days by applying to the gardener, 30 c.), commanding a charming and uninterrupted *view.

Above the garden is the *Fortezza di Belvedere*, constructed in 1590 by *Buontalenti* by command of Ferdinand I. Near it is the closed gate of S. Giorgio.

From the *Abbondanza* a path towards the W. leads to an open grass-plot, also affording a fine view, whence the visitor about to leave the garden may descend direct. Towards the S. a beautiful avenue, adorned with numerous statues (copies of old works, as well as modern originals), descends to a charming *BASIN (la vasca dell' isolotto)*, enlivened by swans and other water-fowl. In the centre, on an island planted with flowers, rises a fountain surmounted by a colossal statue of *Oceanus*, by *Giovanni da Bologna*. The surrounding walks are chiefly embellished with 'genre' works. A path leads from this basin in a straight direction to a grass-plot with two columns of granite, and thence to the *Porta Romana*, which however is usually closed; in the vicinity several ancient sarcophagi. To the r. of the *Oceanus* basin a broad path, parallel with the palace, is reached, by which the principal entrance may be regained. Another issue, near a fountain with *Bacchus* on the lion, leads into the *Via Romana*.

To the l. is the *BOTANIC GARDEN*, permission to inspect which is obtained at the *Museo Naturale*.

Near the *Pitti Palace*, *Via Romana* 19, is the ***Museum of the Natural Sciences** (*Museo di Fisica e di Storia Naturale*; Pl. 55) (open Tuesd., Thursd., Sat. 10—3; to strangers daily by permission of the secretary), founded by *Leopold I.*, and greatly augmented at subsequent periods.

The public museum is on the *SECOND FLOOR*; the mineralogical, geological, and palæontological collections occupy 9, the zoological 13 rooms. There is also an admirable anatomical collection in 12 rooms, consisting chiefly of preparations in wax, by *Clemente Susini* and his successors *Calenzuoli* and *Calamai*.

On the *FIRST FLOOR* is situated the **Tribuna of Galileo*, inaugurated in 1840, on the occasion of the assembly at Florence of the principal scholars of Italy, constructed by *Giuseppe Martelli*, and adorned with paintings by *Giuseppe Bezzuoli*, *Luigi Sabatelli*, etc., illustrating the history of *Galileo*, *Volta*, and other naturalists; also a statue of *Galileo* by *Costoli*, numerous busts of celebrated men, and mosaics in the pavement, designed by *Sabatelli*, and executed by *Giov. Batt. Silvestri*. Along the walls are six cabinets containing instruments from the time of *Galileo* downwards. There is also an *Observatory* here. This structure, with its decorations, is alone said to have cost 40,000 l.

Immediately adjoining the *Ponte alle Grazie* is the *Piazza de' Mozzi*, to the r. in which rises the *Palazzo Torrigiani* (Pl. 85), containing a valuable picture-gallery on the first floor (open daily except Sat. and Sund.; written catalogues for the use of visitors).

On the l. of the ante-chamber: Cabinet. 5, 7. *Benozzo Gozzoli*, *David's Triumph*; 22, 24. *Paolo Uccello*, *Procession of Argonauts*, and *Starting for the chase* (all these being 'cassone', or lids of chests). On the r., 1st Room: 2. *Luca Signorelli*, *Madonna*; 6. *Lorenzo di Credi*, *Madonna*. — 2nd R. (to the l. of the cabinet): *11. *Signorelli*, *Head of an old man*; 20. *Pollajuolo*, *Portrait*; *33. *Domenichino*, *Landscape with bathers*; 35. *Garofalo*, *Christ and the Samaritan woman*. — 3rd R.: *7. *Madonna and Child*, after *Raphael* (original in the *Bridgewater Gallery*); 3. *Venetian School*, *Entombment*; *8, 9, 21, 22. *Filippino Lippi*, *History of Esther*; 11, 13, 23. *Pinturicchio*, *Legend*; 10. *Andrea del Sarto* (?), *Holy Family*;

15. *Bronsino*, Eleonora of Toledo. — 4th R.: 9. *Tintoretto*, Resurrection. — On the other side of the ante-chamber (to the r. of the entrance) are three rooms with unimportant contents. In the 3rd: 9. *Hobbema*, Landscape; 13. *Teniers*, Players; *Cranach* (?), St. John and the Infant Christ. — The secretary also grants permission to visit the beautiful *Giardino Torrigiani*, Via dei Serragli (Pl. A, 5).

Popular Festivals. On *Easter Sunday*, Lo Scoppio del Carro, a vehicle with small cannon which are fired in front of the cathedral. *Ascension*: festivities in the Cascine. On the first Sunday in June, *Festa dello Statuto*, parade in the Cascine, illumination in the evening, etc. *Annunziata*, in August, and several other church festivals. The 'giuoco del pallone' (p. 247) is a favourite amusement on Sundays and holidays in all the open spaces available for the purpose, especially outside the Porta S. Gallo.

53. Environs of Florence.

The heights surrounding Florence afford many charming views of the city and neighbourhood, and some of the edifices erected on them also deserve notice. Those who make some stay at Florence will find ample scope for excursions in every direction. The afternoon is the most favourable time, as the city and environs are often veiled in haze in the forenoon. The principal points are here enumerated.

The new *Crescent* erected on the E. side of the city on the site of the old fortifications, stretches beyond the Porta S. Croce and is carried to the l. bank of the Arno by means of the upper *Ponte di Ferro* (Pl. F, 6), whence it ascends gradually to the new *Piazza Michel Angelo* (charming view), situated below S. Miniato (see below). It then describes a long curve, skirting the hills, towards the S. (*Viale dei Colli*, or *Poggi*), and descends in windings to the Porta Romana (Pl. A, 6). It commands several striking views of the town, and affords a pleasant drive of 1—1½ hr. (carriages, see p. 312). In this line of streets, not far from the Porta Romana, and above the flower-beds, is the *Tivoli* (admission 1 fr., D. 4 fr. including admission; music every evening), commanding a fine view.

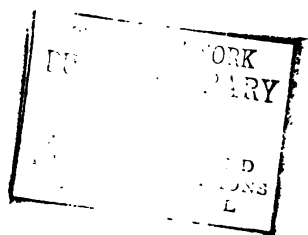
a. *San Miniato*, with its façade of light marble, on the hill to the E. of Florence, is a conspicuous object from many different points. It may be reached by carriage or on foot in less than ½ hr. The road to it cannot be mistaken; the church is visible on the hill to the r. as soon as the *Porta S. Miniato* is passed (Pl. D, 6). We skirt the city wall to the r., and ascending the cypress-planted road to the l., first reach the Franciscan monastery of *S. Salvatore del Monte*, with a church erected by *Cronaca* in 1504, the simple and chaste proportions of which were deservedly praised by Michael Angelo, who termed it 'la bella villanella'. We then pass the monastery of *S. Salvatore*, and by the first lane to the r. reach the

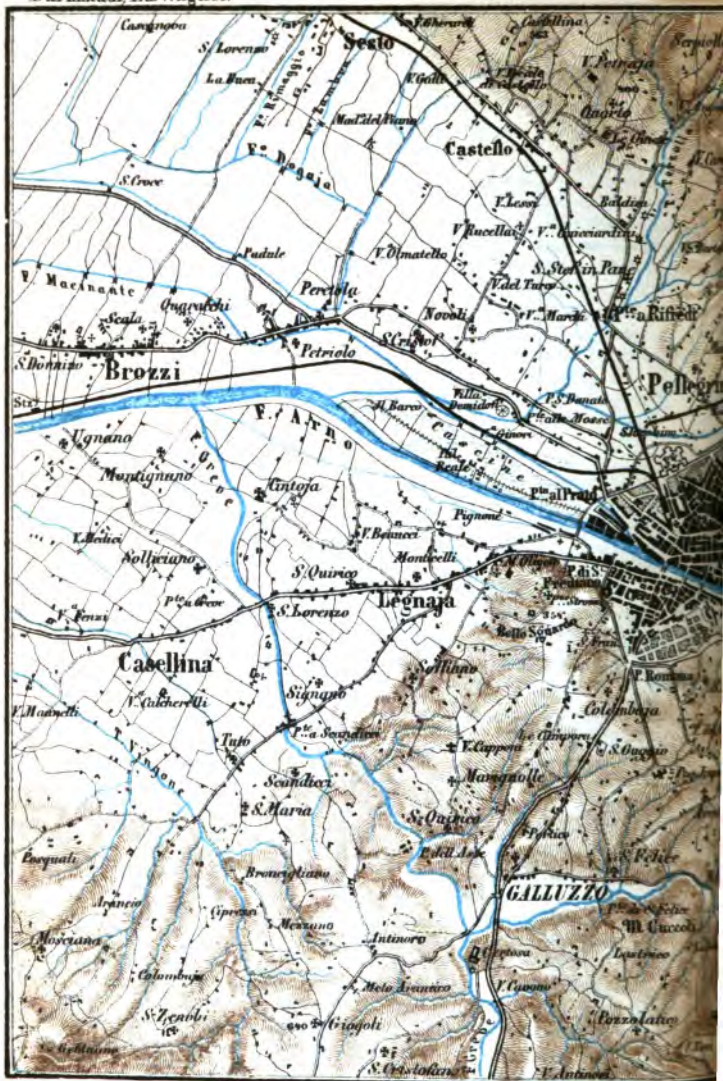
closed entrance of the old fortifications of *S. Miniato* (knock; open daily, on Sundays and festivals till noon only; trifling fee to the porter on leaving), which together with the church are now used as a burial-ground. The terrace in front with its flights of steps will form the new entrance when completed.

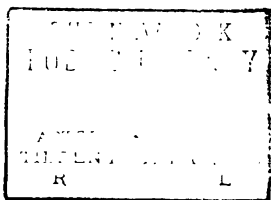
The church of **S. Miniato al Monte*, with the *Battistero* (p. 330), one of the few existing examples of the Pisan Florentine style which preceded the Gothic, was founded by Bishop Hildebrand of Florence in 1013, on the site of an earlier church. It is an edifice of admirable proportions with nave and aisles, without a transept, and may in many respects be termed a truly classical edifice. The elegantly incrustated FAÇADE dates from the 12th, the mosaics with which it is adorned from the 13th cent. The tower was restored by *Baccio d'Agnolo* in 1519. The INTERIOR, recently restored, rests on 12 columns (some of them antique) of white, and 4 handsome pillars of greenish grey marble, and has an open roof, tastefully re-decorated in the original style. The choir with its simple apse is raised by a spacious crypt beneath.

AISSLES. On the wall on the r., Enthroned Madonna and six saints by *Paolo degli Stefani* (14th cent.); on the l. a Madonna with saints and a Crucifixion, of the beginning of the 15th century. In the NAVE, between the flights of steps (16) ascending to the choir, is a chapel constructed in 1446 by Piero de' Medici from a design by *Michelozzo*. Over the altar is the small crucifix which is said to have nodded approvingly to S. Giovanni Gualberto when he forgave the murderer of his brother (p. 367). In the N. AISLE is the *Chapel of S. Giacomo, constructed by *Antonio Rossellini*, containing the monument of Cardinal Jacopo of Portugal (d. 1459); above the monument a *Madonna and Child in a medallion held by two angels; on the ceiling the symbols of the evangelists by *Luca della Robbia*. — The *CRYPT, to which a flight of seven steps descends, does not rest on the four columns and two pillars which are prolonged in the choir above, but on 28 smaller columns of graceful form, some of them ancient. Beneath the altar here is the tomb of S. Miniato. — The front-wall of the crypt, the screen of the choir, the apse, the whole wall of the nave, and the pulpit present beautiful specimens of incrustated marble-work. The upper part of the APSE is adorned with a mosaic of S. Miniato before the Saviour, executed in 1297, recently restored. The five windows under the arches are closed with semi-transparent slabs of marble. Over an altar on the r., the portrait of S. Giovanni Gualberto (see above). — On the S. side of the choir is the SACRISTY (closed), erected in 1387 in the Gothic style, adorned with sixteen *frescoes from the life of St. Benedict (his youth, ordination at Subiaco, miracles, etc.) by *Spinello Aretino* (d. 1410, pupil of Giotto). Beneath them, admirable inlaid work in wood. — The beautiful mosaic pavement (niello, executed, according to an inscription, in 1207) also deserves inspection.

The piazza in front of the church commands a charming *view of Florence and its environs (afternoon-light most favourable); on the height to the r., Fiesole, then the city itself with S. Croce, the cathedral, S. Lorenzo, the Palazzo Vecchio, S. Maria Novella, and the Lung' Arno; to the l., hills studded with villas, the Fortezza del Belvedere, Bello Sguardo, and Villa Giramonti. In 1529 *Michael Angelo*, as the engineer of the republic, fortified this eminence with works which are still partially preserved, and here







conducted the defence of the city during eleven months against the Imperial troops (p. 316).

b. Poggio Imperiale. Immediately to the l., outside the Porta Romana, through which the high road to Siena and Rome issues, begins the new Strada dei Colli, mentioned at p. 359. To the r. of it a fine *avenue of lofty cypresses, evergreen oaks, and larches, embellished with a few statues, leads in 20 min. to the *Villa Poggio Imperiale*. It was thus named and almost entirely fitted up by Magdalene of Austria, wife of Cosmo II., and afterwards adorned with various works of art, which were removed in 1860. The handsome edifice is now an educational establishment, conducted by nuns, and is no longer accessible.

At Poggio Imperiale the road divides: that to the *right* (and after $\frac{1}{2}$ M. to the r. again) leads to *Galuzzo* and the *Certosa* (see below); that to the *left* (soon passing a group of houses, following the Via del Pian Giullari, and ascending the height, where at a bifurcation of the road, a bye-road in a straight direction is to be followed) leads to the **Torre del Gallo**, which owes its name to a family of that name (according to others, to its conspicuous weather-cock). From this tower *Galileo* is said to have made his most important astronomical observations. Fine panorama from the summit (fee $\frac{1}{2}$ fr.).

Returning hence to the carriage-road, we turn to the E. by a road affording picturesque views and leading to the height of S. Miniato. The road to the r. passes ($\frac{1}{4}$ hr.) several houses and villas, among which is the **Villa of Galileo**, marked by a bust and inscription, where the great astronomer passed the last years of his life (1631—42), latterly deprived of sight and surrounded by a few faithful friends, and where he was visited by his illustrious contemporary Milton. — The road diverging to the r. a little beyond this villa leads direct to the ($2\frac{1}{4}$ M.) Val d'Ema and the Certosa (see below).

A short distance hence, near the church of *S. Margherita a Montici*, stands the villa where *Francesco Guicciardini* wrote his history of Italy. Here too, on 12th Aug., 1530, the Florentines who had been betrayed by their general Malatesta, signed the articles by which the city was surrendered to the imperial troops and thus became subject to the rule of the Medici. From that event the house derives its name *Villa della Bugia*.

c. *La Certosa in the *Val d'Ema* is 3 M. distant by the high road from the Porta Romana (carr. 6 fr.; fare viâ Poggio Imperiale higher). To the r., as the height beyond the gate is ascended, rises the church of *S. Gaggio*; farther on is the village of *Galluzzo*, beyond which the brook *Ema* is soon reached (l. on the height a nunnery). On an eminence, clothed with cypresses and olive-trees, at the confluence of this brook with the *Greve*, rises the imposing

Carthusian Monastery (Certosa) in appearance resembling a mediæval fortress. After crossing the Ema we reach a gateway (generally closed) with a statue of S. Lorenzo, by which the garden is entered. The monastery, which is approaching dissolution and contains twelve inmates only, was erected in 1341 by the Florentine *Niccolò Acciajoli*, from a design by *Orcagna*. The porter (1—2 pers. 1 fr.) shows the church, or rather the series of chapels of which it consists.

CHURCH. Magnificent pavement and fine carved stalls (of 1590); over the altar, Death of St. Bruno, a fresco by *Poccetti*. — *RIGHT SIDE-CHAPEL, in the form of a Greek cross, erected by *Orcagna*: to the l. St. Francis by *Cigoli*; S. Peter the Martyr, George, Jerome, Francis, two Madonnas, and the *Trinity, of the *School of Giotto*. A stair to the l. descends to a chapel with the tombs of the *Acciajoli*; monument of the founder *Niccolò* by *Orcagna* (1366); three monumental slabs, that of a *young warrior by *Donatello*; tombstone of a cardinal of the family by the same, the ornamentation by *Giuliano da San Gallo*. — We then return through the church and enter the CLOISTERS, with stained glass by *Giovanni da Udine*, and a fountain, perhaps by *Brunellesco*. — To the r. is the CHAPTER HOUSE: *Mariotto Albertinelli*, Crucifixion (fresco of 1506); monument of bishop Buonafide by *Giuliano da San Gallo*. — Some of the empty cells, which enclose the building like pinnacles, command picturesque views, especially through the valley of the Ema towards Prato and the Apennines. The rooms occupied for several months by Pius VI., when banished from Rome by the French, are also shown. — At the *Spezeria* of the monastery good Chartreuse and various perfumes may be purchased.

d. **Bello Sguardo**, to the S. of Florence, easily recognised by its small pavilion with a red roof, is celebrated for the delightful prospect it commands, which the traveller should on no account fail to visit. The route cannot be mistaken. From Porta Romana the town-wall must be followed to the r. and the second road to the l. taken. This first leads to an open space with the small church of *S. Francesco di Paola*, which contains the monument of Benozzo Federighi, bishop of Fiesole, by *Luca della Robbia*. The carriage-road (flacre there and back, see p. 312) is then followed in a straight direction, and on the height, where it divides, the road to the l. is taken (a few paces beyond this point the road to the Monte Oliveto diverges to the r., see below). At the next bifurcation a side-path to the l. is followed, which in a few minutes leads to the **Bello Sguardo* (visitors ring at the small gate on the r. near the corner, fee 2—3 soldi on leaving). The view embraces Florence, with the Pitti Palace, S. Croce, the Palazzo Vecchio, Or S. Michele, the cathedral, S. Lorenzo, S. Maria Novella, etc.; r. on the height S. Miniato, opposite the spectator lies Fiesole, l. the populous valley of the Arno, over which tower the distant Apennines. The view is seen to the best advantage towards sunset. — In the vicinity is the *Villa degli Albizzi*, with a bust of Galileo and an inscription to the memory of that illustrious astronomer, who frequently resided here and cultivated the garden with his own hands.

The first road to the r. beyond the Bello Sguardo leads r. to *Monte Oliveto*. Those who wish to visit the Bello Sguardo from the Porta S. Frediano follow the city-wall to the l. and take the first road to the r., leading to the above-mentioned church of S. Francesco.

c. Monte Oliveto. About $\frac{1}{3}$ M. beyond the Porta S. Frediano (Pl. A, 3) the 'Via di Monte Oliveto' diverges to the l. from the Leghorn road, and reaches the entrance to the garden of the monastery after $\frac{1}{2}$ M. (a gate marked No. 5; key to obtain access to the point of view, next door, No. 6, 2—3 soldi). A slight eminence here planted with cypresses commands an admirable *prospect: N. W. the beautiful valley of Florence, with Prato and Pistoja, enclosed by mountains, over which rises one of the peaks of the marble-mountains of Carrara; N. E. lies Florence, then Fiesole with the numerous villas which deck its heights; E. the Fortezza di Belvedere and S. Miniato; in the background the barren mountain-chain of the Casentino. Towards the S. the view is excluded by the intervening heights. The monastery-buildings are now employed as a military hospital. The *Badia di S. Bartolommeo di Monte Oliveto*, erected in 1334, possesses frescoes by *Poccetti*; in the refectory an Annunciation by *Dom. Ghirlandajo*.

From the suburb of *S. Frediano* a suspension-bridge (5 c.) leads to the *Cascine*.

f. The Cascine, or park of Florence, lies to the W., beginning near the *Barriera Nuova* (in the Piazza Vitt. Emanuele, Pl. A, 2), and is about 2 M. in length, but of moderate breadth, being bounded by the Arno and the Mugnone. It affords delightful and refreshing walks to the traveller fatigued with sight-seeing. The name is derived from a farm to which it belongs. It is a fashionable rendezvous in the afternoon. — Outside the town, immediately to the l., is a small café; opposite which, to the r., is a notice indicating the entrance to the *Zoological Garden* (adm. 50 c., Sund. forenoon 25 c.), founded in 1860 on the occasion of the exhibition at Florence. About the middle of the Cascine is a large open space (where a military band plays several times a week), surrounded by several country-houses (**Casino delle Cascine*, a café belonging to Doney's hotel, p. 311), a gay and favourite resort towards sunset. Beyond this spot the park is comparatively deserted, and it terminates about 1 M. farther.

On the road to Pistoja, about $\frac{3}{4}$ M. from the Porta al Prato, is situated the *Villa Demidoff*, founded by the prince of that name (d. 1870), with gardens and hot-houses (visitors not always admitted).

About $1\frac{1}{2}$ M. from the Villa Demidoff, to the r. beyond *Ponte a Rifredi* (railway-station, see p. 310), and near the ancient church of *S. Stefano in Pane*, lies the *Villa Careggi*, the property

of the grand-dukes down to 1780, then that of the Orsi family, erected by *Michelozzo* for the first Cosmo, who here terminated his brilliant career in 1464. This was also once the seat of the *Platonic Academy*, of which Marsilius Ficinus, Picus of Mirandola, Angelus Politianus, Christophorus Landinus, and many others of the greatest men of that period were members. Lorenzo il Magnifico, grandson of Cosmo, also died at Careggi (1492). Fine view of the environs. A few frescoes by *Pontormo* and *Bronzino* and a series of portraits are reminiscences of the history of this edifice.

Farther W. is the *Villa della Petraia*, with delightful gardens, erected by *Buontalenti*, and adorned with paintings by *Andrea del Sarto* and *Daniele da Volterra*. The villa, which is now fitted up as a royal residence, is most conveniently reached from the railway-station *Castello* (p. 310). Near it is the *Villa Quarto*, with beautiful gardens, formerly the property of the Medicis.

From railway-stat. *Sesto* (p. 310) a visit may be paid to the great porcelain-manufactory *della Doccia*, the property of *Marchese Ginori*, who possesses a villa here.

g. Fiesole, on the height to the N. of Florence, is 3 M. distant (omnibus three times daily, 1 fr. ; carr. 7—8 fr., see p. 312). In the open space by the *Porta S. Gallo* (Pl. F, 2), where a *Triumphal Arch* of no artistic merit, erected in 1738, commemorates the entry of the grand-duke Francis II., we turn to the r. within the new 'Cinta Daziaria' (boundary of imposts) to the gate (opened within the last few years). Beyond the gate we follow the *Via Quercia* on the l. bank of the *Mugnone*, an insignificant stream, which however in rainy weather sometimes causes great devastation, to (1 M.) *Villa Palmieri*, the property of the ex-ducal family, the terrace of which crosses the road by a bridge. *Boccaccio* makes this the residence of the narrators in his *Decamerone* during the plague in 1348. The road then ascends rapidly between garden-walls, and reaches (1 M.) the church of *S. Domenico di Fiesole*, in the former monastery of which *Fra Angelico*, the celebrated painter of saints, lived before his removal to S. Marco at Florence; the choir of the church contains a *Madonna with saints*, painted by him. (Opposite the church the 'Via della Badia' diverges to the l., see p. 366.) The road divides here: the old road to the l. leads past the *Villa Mozzi*, once a favourite residence of Lorenzo il Magnifico, reaching the height in 20 min. ; the new road to the r. winds gradually upwards, passing several pretty villas, finally skirting the S. side of the ancient Etruscan wall of Fiesole. This excellent road is principally indebted for its construction to the *Golden Book* of Fiesole. This venerable volume enjoys the privilege of ennobling those whose names are inscribed on its pages, and, when the Fiesolans were desirous of constructing the road, their 'golden book' distributed

its favours extensively among the Florentines and others, in return for a substantial equivalent.

Fiësole (*Trattoria l'Aurora*, fine view; *Locanda Firenze*), Lat. *Fæsulæ*, is an ancient Etruscan town, the Cyclopean walls of which are still partially preserved (descend to the l. at the back of the cathedral and follow the first side street to the r. to the best preserved fragment, situated among modern terrace walls). It was for a long period more powerful than its rival Florence, to the jealousy of which it at last fell a victim in 1010 (p. 315). The town, the seat of a bishop, but now of no importance, contains 11,500 inhab., who like most of the natives of this district are engaged in straw-plaiting (purchasers of their wares should as a rule give only half the price demanded).

On the height we enter the spacious PIAZZA OF FIESOLE, and perceive immediately opposite us the *Cathedral*, one of the earliest and simplest examples of the Tuscan style, begun in 1028 by Bishop Jacopo Bavaro, shortly after the destruction of the ancient *Fæsulæ* by the Florentines, but not completed till much later. It is a basilica of poor exterior, consisting of nave and aisles with a transept, and a spacious crypt beneath the lofty choir. Over the altar, statues by *Andrea Ferrucci*. The chapel to the r. of the choir contains the *monument of Bishop Salutati (d. 1465), by *Mino da Fiesole*, opposite which is a *bas-relief by the same master, representing the Madonna with St. Remigius and St. Leonhard, in the foreground the Infant Christ, and John the Baptist with a beggar. On the entrance-wall, over the door: *St. Romulus, with rich frame by *Luca della Robbia*. — Opposite the cathedral, on the W. side of the piazza are the *Episcopal Palace* and the *Seminary*. On the E. side of the piazza is the *Palazzo Pretorio*, of the 13th cent., bearing the arms of the magistrates (*podestà*). Adjacent to it is the venerable church of *S. Maria Primerana*, dating from the 10th cent., containing a tabernacle in terracotta of the school of *L. della Robbia*; on the r. a portrait head of *Giuliano da San Gallo* by himself. — A farm at the back of the cathedral contains scanty remnants of an ancient *Theatre*.

The site of the old Acropolis of *Fæsulæ* is occupied by a *Franciscan Monastery*, to which the street ascending to the W. opposite the cathedral leads. On the r., a little below the monastery, rises the venerable church of *S. Alessandro*, with 12 antique columns of cipollino, probably occupying the site of a heathen temple. The plateau in front of it commands a beautiful and extensive *view of the valley of Florence, bounded on the S. by several ranges of hills, on the E. by the mountain-chain of the Casentino, on the W. by the heights of Monte Albano, beyond which the mountains of Carrara stand prominently forth.

Those who have time should ascend the eminence a little to

the E. of Fiesole, which is higher than the Franciscan monastery and commands an uninterrupted panorama.

On the way back we may visit the *Badia di Fiesole*, $\frac{1}{4}$ M. to the W. of S. Domenico (p. 364), a monastery founded in 1028, occupied first by Benedictine, afterwards by Augustinian monks. It was re-erected by *Brunellesco* in 1462, by order of Cosmo the Elder, and forms a remarkably attractive pile of buildings. The church, with a transept, but destitute of aisles, is covered with circular vaulting, and is of noble proportions throughout. That part of the façade which is decorated with black and white marble belongs to the older structure, and is coeval with S. Miniato (p. 360). In the interior are several tombstones of the celebrated families of the Salviati, Marucelli, Doni, etc. The Refectory is adorned with a quaint fresco by *Giovanni da San Giovanni*, representing angels ministering to Christ in the wilderness. The monastery, which was highly favoured by the Medicis, was frequently the residence of members of the 'Platonic Academy' (p. 364). Picus of Mirandola here worked at his exposition of Genesis. After the suppression of the monastery (1778), the printing-office of the learned *Francesco Inghirami*, where a number of important works were published, was established here. — The road back to Florence descends, skirts the r. bank of the Mugnone, and leads the whole way to the city between lofty garden-walls.

h. About $\frac{3}{4}$ M. from the *Porta alla Croce* at Florence, on the l. of the high road, beyond the railway to Arezzo, are situated the remains of the monastery of *S. Salvi*, of the order of Vallombrosa, and mentioned as early as 1084, where in 1312 Emp. Henry VII. established his head-quarters during the siege of Florence. A finely coloured *fresco here by *Andrea del Sarto* (1526—27), representing the Last Supper, is still well preserved (Christ is about to take a piece of bread to dip in the dish; Judas already has the sop in his hand). The traveller may prolong his walk hence in the valley of the Arno as far as *Compiobbi*, a station on the line from Florence to Arezzo (see below), and return to Florence by the last train.

i. Vallombrosa. A visit to this celebrated monastery may be accomplished from Florence in one day; it is advisable, however, to start on the previous evening and pass the night at S. Pelago (see below). If the traveller intends to include the Casentino Valley and the monasteries of Camaldoli and Alvernia in the excursion, three days will be required.

The train from Florence to Arezzo should be taken as far as *Pontassieve* (in 55 min.). From the central station near S. Maria Novella the train performs the circuit of the city, and stops at the station near *Porta alla Croce*, which may be more conveniently situated for some travellers than the principal station. It then skirts the r. bank of the Arno. The valley soon contracts. Stat.

Compiobbi, a small village, lies in a richly cultivated district, above which rise barren heights. Stat. *Pontassieve* (Italia; Vapore, both very poor inns; carriages to Pelago 5—6 fr.), a small village at the confluence of the *Sieve* and Arno, formerly derived some importance from its situation on the high road leading through the valley of the Sieve and over the Apennines to Forli.

Quitting the railway-station, we follow the broad road to the r., which after a few hundred paces crosses the Sieve. At (3 M.) the point where the road divides for the third time, we descend to the r., and proceed to ($2\frac{1}{4}$ M.) the village of *Pelāgo* (Locanda al Buon Cuore, R., B., and D. 5 fr., but previous agreement necessary; mule to Vallombrosa 5 fr.). The road continues practicable for carriages as far as *Paterno* ($3\frac{3}{4}$ M. from Pelago, one-horse carr. 5 fr.), formerly the monastery-farm, now a royal agricultural institution, or even as far as the village of *Tosi*, $1\frac{1}{2}$ M. farther. Those who make the excursion in one day need not go by Pelago, but may proceed direct from Pontassieve to Paterno and Tosi. The rugged and stony path ascends hence to the l. by a chapel (carriage-road projected), traverses meadows, underwood, and pine forest, and about half-way up the Pratomagno mountain reaches

Vallombrosa (2980 ft.), situated in a shaded and sequestered spot. The monastery was founded about 1050 by *S. Giovanni Gualberto*, the scion of a wealthy and powerful family of Florence, who after a career of youthful profligacy resolved to devote the remainder of his life to the most austere acts of penance. His brother Hugo having fallen by the knife of an assassin, Gualberto was bound by the customs of the age to follow the bloody law of retaliation. Descending one Good Friday from the church of *S. Miniato* (p. 360) near Florence, accompanied by armed followers, he suddenly encountered the assassin at a narrow part of the road. The latter fell at his feet and implored for mercy. The knight, suddenly moved by a generous impulse, forgave his enemy, and resolved for ever to renounce the world and its passions. He accordingly retired to the cloister of *S. Miniato*; but finding the discipline there too lax, he betook himself to this lonely spot and founded Vallombrosa. The monastery, which had acquired extensive landed property and considerable wealth in the course of ages, has been suppressed. The present extensive buildings, together with the church, erected in 1638, are now occupied by the *Istituto Forestale*, or royal school of forestry, opened in 1869, with 3—4 teachers and 30—40 pupils. Small osteria outside the walls.

Il Paradisino, or *Le Cette*, a smaller cloister situated on a rock, $\frac{1}{4}$ hr. to the l. above the monastery, and now uninhabited, commands an admirable survey of the latter, which lies 266 ft. below, and of the broad valley of the Arno as far as Florence, half of the dome of which is visible behind a hill. The horizon is bounded by the marble-hills of Carrara.

Another pretty point of view is situated $1\frac{1}{4}$ M. to the S. of the monastery. The path leads to the l. of the inn, and immediately beyond it passes a spring (to the r. below the path), then traverses the wood, and reaches a projecting rock commanding an extensive view of the valley of the Arno.

The summit of the **Pratomagno* commands an extensive prospect; the ascent from Vallombrosa (guide 2 fr.) occupies 1 hr. The path traverses dense pine-forest, then dwarfed beech-underwood, and finally green pastures. The culminating point of the chain is crossed, and the sinuosities of the mountains followed by a winding path for some distance. The scenery of the Apennines is characterised by wild and bleak slopes and narrow ridges, intersected by profound gorges. Fine-grained grauwacke (*macigno*), occasionally interspersed with grauwacke-slate or the more recent claylate, is the fundamental rock in this group. The vegetation is scanty and monotonous, insects and birds are rare, and water is seldom visible.

The view from the summit, which is 5323 ft. above the sea-level, is obstructed on the N. and S. by peaks of equal elevation. To the E. lies the green Casentino Valley, drained by an impetuous brook, the water of which is praised by Dante (*Inf.* 30, 64), and bounded on the N. E. by the lofty Monte Falterona (where the Arno rises), a buttress of the principal chain of the Apennines; W. the fertile and richly cultivated valley of the Arno stretches as far as the dome of the cathedral of Florence, beyond which the blue Mediterranean is visible in the extreme distance. Above the towers of Florence rise the indented peaks of the mountains of Carrara and other summits, among which the Monte Cimone (6907 ft.), the loftiest of the N. Apennines, is most conspicuous.

From the Pratomagno a steep path descends through woods and ravines ($1\frac{1}{2}$ hr.), skirting the brook *Solano*, traversing green meadows and stony slopes overgrown with thistles, then through underwood of beeches and chestnuts, past *Cetica* and several other mountain-villages to the picturesque market-town of *S. Niccolò*, commanded by the ancient fort of that name, and situated at the confluence of the Solano and Arno, where the fertile Casentino expands. The river is crossed by a wooden bridge, beyond which a good road leads to the r., passing the ancient church of *Campaldino*, where in a sanguinary conflict, on 11th June, 1229, Dante distinguished himself by his bravery as a horseman, and aided his Guelph countrymen to crush the might of Arezzo and the Tuscan Ghibellines. The next place of importance is *Poppi* (p. 369).

k. Camaldoli and Alvernia. An attractive excursion may be undertaken from Vallombrosa to the *Casentino*, or upper valley of the Arno, a district which affords an insight into the scenery of the Apennines. The carriage-road from Pontassieve (p. 367) to the Casentino crosses the *Consuma Pass*, about 9 M. distant. The expedition is, however, most suitable for pedestrians. From Vallombrosa a bridle-path (guide necessary, 2 fr.) traverses the brow of the hills, affording a succession of fine views, and leading in 2 hrs. to the *Osteria della Consuma*, the inn of a small

mountain-village. If a carriage can be procured here, the traveller should drive to *Bibbiena* (15 M.), or at least to *Pratovecchio* (10 M.). The road traverses the lonely height of the *Monte Consuma* for 3 M., after which a view of the valley of the Arno is gradually disclosed. About 6 M. farther, near the extensive ruins of the castle of *Romena*, the road divides; that to the l. leads to *Pratovecchio*, a short distance farther, and beyond it to *Stia*. From *Pratovecchio* pedestrians may proceed by *Moggiona* (poor inn) to *Camaldoli* in 3 hrs. The road to the r. leads by *Castel S. Niccolò* (p. 368) to *Poppi*, the capital of the valley, situated on a hill rising above the Arno, the old castle of which with its lofty tower, erected in 1274, has long been visible to the traveller. Passing *Ponte a Poppi*, a few houses at the foot of the hill, *Bibbiena* is next reached, 3 M. farther, birthplace (in 1470) of Bernardo Divizio, afterwards Cardinal Bibbiena, the patron of Raphael. From *Bibbiena* *Camaldoli* is reached by *Soci* and *Partina* in 3 hrs., *Alvernia* by the valley of the *Corsalcne* in 2 hrs. The direct footpath between the monasteries may be traversed in 5—6 hrs. Pedestrians may therefore reach *Camaldoli* in one day from *Vallombrosa* by *Consuma* and *Pratovecchio*, and on the following day proceed thence by *Alvernia* to *Bibbiena*.

The ancient abbey of *Camaldoli* lies in a grassy valley surrounded by forest. It was founded about the year 1000 by St. Romuald, but frequently destroyed by fire and devastated by war, in consequence of which the church was re-erected in 1523, and again in 1772. It has recently been suppressed by the Italian government, like all the other monasteries in Italy. The environs are wild and beautiful. A zigzag path ascends rapidly ($\frac{3}{4}$ hr.) to the *Sacro Eremo*, a second monastery with hermitages, founded by St. Romuald in 1046. The name of the place is said to be derived from *Campus Maldoli*, in consequence of a certain pious Count *Maldolus*, the last proprietor, having presented it to his friend St. Romuald. From this spot the reputation of the order for austere discipline, sanctity, and erudition extended throughout the whole of Italy, although the number of their cloisters was never great. *Camaldoli* lost its valuable library and many treasures of art through the rapacity of the French in 1808. In 1814 the monastery was restored.

The *views from the narrow mountain-ridge at the back of *Camaldoli*, especially from the summit which is not planted with trees, termed the *Prato al Soglio*, are very extensive and beautiful. To the N.E. the houses of *Forlì* may be distinguished, still farther off the site of *Ravenna*, and in the extreme distance the glittering Adriatic; W. the chain of the *Pratomagno* and the green dales of *Vallombrosa*, the lower valley of the Arno as far as the *Maremma* of *Pisa* and *Leghorn*, and beyond them the *Mediterranean*. The spectator here stands on one of the summits of the 'back-bone of Italy', whence innumerable mountains and valleys, as well as the two different seas, are visible.

The source of the Arno (4250 ft.) on the *Falterona* may be visited hence, and the excursion may be extended to the summit of the mountain by those whose energies are unimpaired. Dante, who in the 14th canto of the *Purgatorio* describes the course of the Arno, accompanying it from its source to *Arezzo* and *Florence* with bitter complaints of the swine of the *Casentino*, the dogs of *Arezzo*, the wolves of *Florence*, and the foxes of *Pisa*, perhaps visited the *Monte Falterona* in person. Travellers generally proceed from *Camaldoli* to *Alvernia* (a rough walk of 5—6 hrs.). The S. height is ascended as far as the chapel of St. Romu-

ald; then to the r. a descent to *Moggiona*, beyond which the path turns to the l., traversing a long and fatiguing succession of gorges and slopes; the path at the base of the mountains is therefore preferable. The market-town of *Soci* in the valley of the *Archiano* is first reached, then the profound valley of the *Corsalone*; beyond it rises a blunted cone, on which the path ascends in windings to a stony plain with marshy meadows. Above this rises the abrupt sandstone mass of the *Vernia*, to a height of 850 ft. On its S.W. slope, one-third of the way up, and 3906 ft. above the sea-level, is seen a wall with small windows, the oldest part of the monastery, built in 1218 by St. Francis of Assisi. The church is of 1264. In 1472 the monastery was entirely destroyed by fire. Beautiful forests are situated in the vicinity, from the openings in which imposing mountain-views are often enjoyed. One of the grandest points is the **Penna della Vernia*, or ridge of the *Vernia*, also known simply as *l'Apennino*, 4790 ft. above the sea, 'the rugged rock between the sources of the Tiber and Arno', at it is called by Dante (*Paradiso* II, 106). To the E. are seen the lofty *Sassi di Simone*, the mountains which bound the Tuscan Romagna in the direction of the republic of San Marino; N.E. the sources of the Tiber are situated behind the *Fumajolo*.

Near the monastery are the *Luoghi Santi*, a number of grottoes and rock-hewn chambers in which St. Francis once lived. The church contains no pictures worthy of mention, but several excellent reliefs in terracotta, especially an *Annunciation by *Luca della Robbia*.

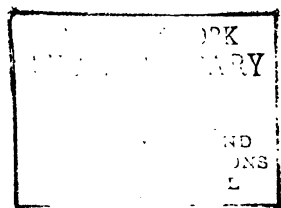
To the S., not far from the monastery, is situated the ruined castle of *Chiusi*, occupying the site of the ancient *Clusium Novum*, where Ludovico Buonarroti, father of Michael Angelo, once held the office of Podestà. The great master himself was born on 6th March, 1475, at *Caprese*, in the valley of the *Singerna* in the vicinity, but in 1476 his parents removed to *Settignano*, in the vicinity of the quarries.

The traveller is recommended to return from Bibbiena to Florence by Arezzo (diligence daily in 3 hrs.; one-horse carr. 10 fr.). The road follows the l. bank of the Arno, passing several small villages, quits the river at *Giovi*, and entering the rich *Val di Chiana* leads to *Arezzo* (*Inghilterra*; *Vittoria*), a station on the line Florence-Perugia-Rome (railway to Florence in 2½—3½ hrs.; fares 7 fr. 70, 6 fr. 15, 5 fr. 55 c.). Arezzo, and thence to Perugia, etc., see *Baedeker's Central Italy*.

54. Corsica.

STEAMBOATS between the mainland and Corsica: *a.* Valéry Co. once weekly from Marseilles to Ajaccio, fares 30 and 20 fr., to Bastia and Calvi also once weekly; *b.* From Nice fortnightly to Ajaccio, also to Bastia; *c.* From Leghorn 3 times weekly to Bastia in 6 hrs., fares 16 and 13 fr. (incl. fee for embarkation). Also once weekly from Ajaccio to Porto Torres in Sardinia in 7 hrs. Embarkation 1 fr.; breakfast and dinner 8 fr. in the first, 6 fr. in the second cabin. — Diligence-communication between Ajaccio and Bastia and all the principal places in the island.

Corsica (French *La Corse*), situated between 43° and 41° 21' N. latitude, 55 M. distant from Italy and 110 M. from France, and separated from Sardinia by the Strait of Bonifazio, 9 M. in width, possesses an area of 3365 sq. M. and a population of 259,861 souls. A broad mountain-chain, terminating towards the N. in the Capo Corso, consisting of grey granite and limestone formations, occupies almost the entire island. On the W. it rises abruptly from the sea, forming a number of bold promontories and deeply indented bays. On the E. side, towards Italy, the alluvial deposits have been more abundant, and have formed a level coast of some breadth. The vast height to which the mountains rise



within a comparatively small space (e. g. Monte d'Oro 8680 ft., Monte Rotondo 9063 ft.) imparts a wild and imposing character to the scenery. Nine-tenths of the area of the island are uncultivated, while the mountains for the most part are clothed with magnificent forests. The Flora of the island is remarkable for its rare luxuriance and diversity, comprising specimens of almost every species of plant found on the shores of the Mediterranean. The timber of Corsica was highly esteemed by the ancients, and still supplies most of the French and Italian dockyards. Its mineral wealth, however, is far inferior to that of Sardinia.

The character of the natives, notwithstanding the levelling and equalising effects of advancing civilisation, corresponds with the wild aspect of their country, and, at least in the more remote districts, still retains many of those peculiar features described by ancient writers. Their insatiable thirst for revenge (*vendetta*), formerly one of the chief causes of the depopulation of the island, has never been thoroughly eradicated, although the authorities have adopted the most rigorous measures to counteract the evil. The perpetrators of these dark deeds withdraw themselves from the arm of justice and retire as outlaws (*banditi*) to the mountains, where, hunted like wild beasts by a corps of gendarmes constituted for this express purpose, they frequently protract their miserable existence for many years. At the same time this revengeful ferocity is to a certain extent compensated for by bravery, love of freedom, simplicity of manners, and hospitality, virtues which usually characterise a vigorous and primitive race. Their ballads, too, and especially their dirges (*vocëri*), are replete with poetical pathos, while few countries of similar extent have produced more illustrious characters, or witnessed more thrilling achievements, than those recorded in the annals of Corsica.

The situation and climate of the island are Italian, as was also its history down to the year 1768. Since the beginning of the present century its union with France has been still more closely cemented by its connection with the family of Napoleon. It now forms the 86th Department, the capital of which is Ajaccio, and is divided into 5 Arrondissements: Ajaccio, Bastia, Calvi, Corte, and Sartona. Italian is still the language of the natives, but French is employed for all official purposes, and is spoken by the educated classes.

The great attractions of Corsica are its beautiful scenery and its interesting historical associations, for it can boast of no antiquities or treasures of art. A visit to the island is now easily and expeditiously accomplished. A week suffices for the ordinary traveller to become acquainted with Ajaccio, Corte (ascent of Monte Rotondo), and Bastia. Those, however, who desire a more thorough insight into the resources of the country and the character of the natives will encounter serious difficulties, which introductions to inhabitants of the island will best enable them to overcome.

Corsica, like its sister-island Sardinia, which was peopled by the same race, never attained to a high degree of civilisation in ancient times. The whole island is depicted as having been a wild and impenetrable forest, of very evil reputation. Its possession was nevertheless keenly contested by the great naval powers of ancient times. The Phœceans, banished from Asia by the Persians, founded the town of Alalia (afterwards Aleria) on the E. coast, at the mouth of the Tavignano, B. C. 556. After a great naval battle in 536, however, they were compelled by the allied Etruscans and Carthaginians to abandon their settlement and migrate to Massilia (Marseilles). The island then became subject to the Etruscans, and subsequently to the Carthaginians, from whom it was wrested by the Romans in 237. Under Marius and Sulla the colonies of Aleria and Mariana were established on the E. coast, but were both subsequently destroyed. The island was frequently employed as a place of banishment; thus the philosopher Seneca spent eight years here during the reign of the Emp. Claudius. His account of the country and its inhabitants is by no means flattering, and the Corsicans sometimes declare that

'Seneca era un birbone'. The following lines written by him are to this day partially true:

'Prima est ulcisci lex, altera vivere raptu,
Tertia mentiri, quarta negare deos'.

After the fall of the Western Empire Corsica frequently changed masters; the Vandals, Byzantines, Ostrogoths, Franks, and Saracens rapidly succeeded each other in its possession. In 1070 the Pisans, and in 1348 the Genoese obtained the supremacy, which the latter retained till the 18th cent. Their oppressive sway, however, gave rise to a long series of conspiracies and insurrections, in many of which a number of remarkable characters and bold adventurers distinguished themselves. Thus Arrigo della Rocca, Vincentello d'Istria, and Giampolo da Leca in the 14th and 15th cent., and Renuccio della Rocca and Sampiero di Bastelica (killed on 17th Jan., 1567) in the 16th. Finally, in 1729, the universal disaffection to Genoa began to assume a more serious aspect, notwithstanding the efforts made by the Republic to stifle it with the aid of German auxiliaries. The last of a long succession of adventurers was a Baron Theodore Neuhof, son of a Westphalian noble, who landed on 12th March, 1736, at Aleria, near the mouth of the Tavignano, attended by a number of followers, and provided with warlike equipments. He was shortly afterwards proclaimed king of Corsica, under the title of Theodore I., but his success was short-lived, for the Genoese were assisted by the French. Theodore returned twice subsequently to Corsica, but was ultimately compelled to seek an asylum in London, where he died in obscurity in 1756. Meanwhile the Corsicans, under the command (from 1755) of the heroic Pasquale Paoli (born in 1724 at Stretta, a village among the mountains S.W. of Bastia; died in London in 1807), fought so successfully against the Genoese, that the latter lost the entire island with the exception of Bastia. By the Treaty of Compiègne in 1763 Genoa ceded Corsica to the French, who however were still strenuously opposed by Paoli and other leaders, and were unable thoroughly to assert their supremacy until 1774. After the French Revolution Paoli returned from England to Corsica, after an exile of 20 years, and became president of the island. Internal dissensions, however, again springing up, the English were invited by Paoli to his aid, and in 1794, under Hood, conquered the island. In 1796 they were compelled to abandon their conquest, and since that period Corsica has belonged to France.

Ajaccio.

Hotels. *HÔTEL DE FRANCE, in the Place Bonaparte, at the corner of the Rue du Marché, R. 1½, pension from 6½ fr.; HÔTEL GERMANIA; HÔTEL DU NORD and HÔTEL DE L'EUROPE, both in the Cours Napoléon, pension 6 fr.; HÔTEL DE LONDRES, near the Place Napoléon, pension 5-6 fr. — *Private Apartments* from 40 fr. per month (without attendance).

Cafés. The best are in the Rue du Marché.

Banker: *M. Bozzo*, Boulevard Roi Jérôme.

Carriage per hour 2, per day 15-20 fr. — *Saddle-horse* 3 fr. per half-day. — *Rowing-boat* to carry 1-10 persons 3 fr. per hour. Excursions to the Iles Sanguinaires 7 M., St. Antoine 5 M., Alata 7 M., and Cavo 11½ M. **Steamboats** (comp. 378) to Marseilles on Tuesdays at 10 a. m., to Nice every alternate Saturday.

Diligence daily to Bastia (p. 378), Sartene, and Vico. Office in the Cours Napoléon. **Post Office** in the same street.

Ajaccio (pronounced Ajasso in French), with 14,558 inhab., was founded by the Genoese in 1492, and constituted the capital of the island in 1811 by Napoleon, at the request of his mother Letitia. It is most beautifully situated in an extensive bay, which stretches N. to the *Punta della Parata*, near the *Isole Sanguinarie*, and S. to the *Capo di Muro*, whilst the background is formed by

imposing mountains, often covered with a snowy mantle until late in the summer. The town presents a somewhat deserted aspect, although great improvements have taken place of late years. The mildness of the climate attracts a number of invalids as winter-residents.

The broad *Place* and *Rue du Marché*, one of the principal streets in the town, adorned with a fountain and a marble statue of Napoleon I., leads from the harbour to the *Place d'Armes*. To the r. in the *Place du Marché*, at the point where the *Boulevard Roi Jérôme* diverges, is situated the *Hôtel de Ville*, with a library on the ground-floor. On the first floor is the *Reception Hall, adorned with busts and pictures illustrative of the history of the family of Napoleon.

The *Rue Fesch*, the next street to the r., leads to the *Collège Fesch*, which contains a large collection of pictures, most of them copies, and casts (admission gratis on Sundays, 12—4 o'clock; at other times by payment of a fee), bequeathed to the town by Cardinal Fesch, and augmented by gifts from the late Emperor. The court contains a statue of the cardinal in bronze.

Adjoining the college is the new and handsome *Chapelle Fesch*, to which the monuments of Letitia Ramolino, the mother of Napoleon (d. 2nd Feb., 1836, in her palace at Rome), and of Cardinal Fesch (d. at Rome, 1839), her half-brother, have been recently transferred from the cathedral (p. 374).

By the street to the l. opposite the fountain, and then by the third transverse street to the r., we reach the small *Place Letizia*, where the house in which Napoleon was born is situated (the concierge lives opposite, fee 1 fr.). It is preserved in its original condition, but presents nothing remarkable beyond its historical association. A small room with two windows, a cupboard in the wall, and a marble chimney-piece, is pointed out as that in which Napoleon was born (15th Aug., 1769).

The family of Buonaparte appears to have emigrated in the 16th cent. from Sarzana in Tuscany, perhaps with the powerful Malaspinas, to Corsica. Messire Francesco Buonaparte, the first member of the family who resided in Corsica, died at Ajaccio in 1587. Napoleon's father, Carlo Maria Buonaparte, born at Ajaccio, 29th March, 1746, was educated at a school founded by Paoli at Corte, and subsequently studied law at Pisa. He then became an advocate at Ajaccio, where he enjoyed considerable popularity, but was soon appointed by Paoli his secretary at Corte. After the disastrous battle of Ponte Nuovo, 9th May, 1769, in consequence of which Corsica lost its independence to France, Carlo fled with his young wife Letitia Ramolino to the Monte Rotondo. He shortly afterwards returned to Ajaccio, where the French General Marbeuf, the conqueror of Corsica, accorded him protection, and where, about two months later, Napoleon was born. In 1777 Carlo was appointed deputy of the nobility for Corsica, and travelled via Florence to Paris. He died at Montpellier in February, 1785. Napoleon, then 18 years of age, having quitted the school at Brienne two years previously, was studying at the *Ecole Militaire* at Paris. The letter of condolence which he wrote to his mother on the occasion is still extant. During his visits to Ajaccio his favourite retreat was Milelli, a small country-house in the neighbourhood. After the storming of the Bastille

in 1789 and the great subsequent crisis, Napoleon with his elder brother Joseph warmly espoused the popular cause at Ajaccio. He then repaired to Marseilles to welcome Paoli on his return from exile, and the latter prophesied on this occasion that a great destiny was in store for the youth. In 1791 Napoleon obtained the command of the newly constituted Corsican battalions, and in this capacity practically began his military career. In 1792, Paoli, dissatisfied with the proceedings of Napoleon, sent him to S. Bonifazio, to join the expedition against Sardinia. This, however, proved an utter failure, and on 22nd January, 1793, Napoleon narrowly escaped being slain by insurgents. Shortly afterwards he broke off his connection with Paoli and was compelled to quit Corsica with his family. During the zenith of his power the Emperor evinced little partiality for his native island, which he visited for the last time on 29th September, 1799, on his return from Egypt. During his exile in the island of St. Helena, however, his thoughts appear frequently to have reverted to Corsica. 'What reminiscences Corsica has left to me!' he was frequently heard to exclaim; 'I still think with pleasure of its mountains and its beautiful scenery; I still remember the fragrance which it exhales.' Autommarchi, Napoleon's physician in St. Helena, and the priest Vignale, who performed the last offices of religion, were Corsicans, and shared the fate of their illustrious compatriot.

The *Cathedral*, dating from the Genoese period, where Napoleon was baptized on 22nd July, 1771, formerly contained the monuments already mentioned.

The *Place d'Armes* is adorned with a bronze statue of the great Emperor, his looks turned towards the sea in the direction of France, surrounded by his four brothers Joseph, Lucien, Louis, and Jerome. The inscription records that the monument was erected by 'grateful Corsica' by voluntary subscription, and inaugurated in 1865.

In the *Cours Napoléon*, which diverges opposite this Place, is situated the palace of the *Pozzo di Borgo's*, one of the most distinguished Corsican families. Carlo Andrea Pozzo di Borgo, born on 8th March, 1768, an early friend of Napoleon, a democrat and adherent of Paoli, afterwards became the Emperor's bitterest enemy. He subsequently became a Russian counsellor of state, and in 1802 was created a count and appointed ambassador, in which capacity he indefatigably devoted his energies to opposing his ambitious countryman. He proved a great benefactor to Corsica, which he frequently visited. He died at Paris in 1842. His nephew, the heir to his extensive property, afterwards fell a victim to Corsican revenge.

The *Cours Napoléon* terminates in the high road to Bastia. To the r., outside the gate, is the monument of *General Abbattucci*, a Corsican who fell in 1796, whilst defending the town of Hünigen. This road affords a pleasant and cheerful promenade. Adjoining it is the Botanic Garden which merits a visit.

The road on the N. side of the bay, passing the new *Hospice Eugénie*, although destitute of shade, also affords a charming walk. The gardens here contain numerous family burial-places and chapels.

From Ajaccio to S. Bonifacio, and to Bastia by the E. Coast.

The carriage-road from Ajaccio to Calvi (p. 379) is not yet entirely completed. Diligence as far as Vico. — From Ajaccio to Bonifacio by the road 85 M.; diligence daily to Sartona, 52 M. distant.

The fortress of *Bonifacio* (3539 ft.) is picturesquely situated on a prominent and lofty rock. It possesses high and dilapidated houses, of the Pisan and Genoese periods, and narrow, unattractive streets. The principal street is termed *Piazza Doria*. The town was founded in 883 by the Tuscan Marquis Bonifazio, after a naval victory over the Saracens. *Il Torrione*, a large tower of that remote date, is still extant. Bonifacio subsequently came into the possession of the Pisans, then into that of the Genoese, by whom it was treated with marked favour. In return for this partiality this town, as well as Calvi, remained inviolably faithful to Genoa, as was proved in 1420 by its memorable defence against King Alphonso I. of Arragon. In 1541 the Emp. Charles V., on his return from the expedition against Algiers, paid a visit to Bonifacio. The house of Filippo Cataccioli, in which the Emperor lodged, is still pointed out. The town once boasted of 20 churches, of which the cathedral of *S. Maria del Fico*, the handsome Gothic church of *S. Domenico*, with numerous tombstones of knights Templar and Genoese nobles, and the small church of *S. Francesco* (with a spring, the only one which the town possesses) now alone remain.

A stone bench above the Marina of Bonifacio, by the old gate of the fortress, near the small chapel of *S. Rocco*, commands a charming view, especially by evening-light, of the strait which separates Corsica from Sardinia. On the opposite coast the town of *Lunga Sardo*, with its light-house, is visible; farther distant, a series of watch-towers on the shore may be distinguished; on the l. lies the island of *S. Maddalena*. On the coast below Bonifacio are situated three beautiful and imposing *Grottoes*, which visitors explore by boat.

The distance from Bonifacio to Bastia is 92½ M. The E. coast of Corsica is somewhat bleak and desolate. The road leads past the bay of *S. Manza* to (16¼ M.) *Porto Vecchio*, the only good harbour. It was constructed by the Genoese, and is supposed to occupy the site of the ancient *Portus Syracusanorum*. Hence to the mouth of the *Tavignano* (no bridge) 44½ M., where, near the lake of *Diana*, the ancient town of *Aleria* was situated. Fragments of masonry and vaulting, and remnants of a circus are still to be seen. Coins, vases, and inscriptions have also been found here. The modern *Aleria* consists of the Genoese castle and a small group of houses only, for this coast, owing to the want of cultivation, is marshy and unhealthy. Here, on 12th March, 1736, the adventurer Neuhoof landed from an English vessel, and on 15th April was crowned king, a dignity he enjoyed for a very brief period. On the heights, 16 M. farther N., lies *Cervione*, where Neuhoof once held his court. The river *Golo*, often nearly dry in summer, is next crossed. In the extensive plain at its mouth, on the l. bank, once lay *Mariana*, the Roman colony founded by Marius, the remains of which are visible on the shore, 3 M. from the road. The ruins of a beautiful chapel, and of a church termed *La Canonica*, a basilica of noble proportions, in the Pisan style, are situated here.

From Ajaccio to Bastia.

95 M. DILIGENCE daily in 20 hrs., starting at 11 a. m., and halting for dinner at Vivario at 7 p. m. (dinner at Corte on the return-journey). The service is well performed, and horses are changed frequently. Intérieur 18, coupé 24 fr.; from Ajaccio to Corte 12 and 15 fr.; 25 kilogrammes (56 lbs.) of luggage free, each additional kilogr. 25 c. — Post-chaise with relays of horses from Ajaccio to Bastia 184 fr. — Omnibuses also run from Corte to Bastia daily, fare 4, coupé 5 fr.

The road traverses the well cultivated plain of *Campoloro* (*Campo dell' Oro*), which extends to the S. half of the bay of

Ajaccio, and is watered by the *Gravone*. The road follows the stream and ascends. The scenery gradually becomes more attractive, magnificent forests clothe the slopes, and several beautiful retrospects are enjoyed. Beyond *Bogognano* (25 M. from Ajaccio) the *Gravone* is quitted, and a mountain, 3672 ft. high, traversed. On the N. towers the *Monte d'Oro*, a few hundred feet lower than *Monte Rotondo* (p. 377), but of more imposing form; on the S. rises the *Monte Renoso*. The road next traverses the great forest of *Vizzarona*, and descends rapidly to the pleasant mountain-village of *Vivario*. It then turns N. and skirts the base of the *Monte Rotondo*, leading through a wooded and well-cultivated tract, past the villages of *Serraggio*, *Capo Vecchio*, *S. Pietro*, and *Corte*. Pursuing the same direction the road next reaches the *Golo*, the principal river of the island, at *Ponte alla Leccia*, 12½ M. from *Corte*.

A road leads hence to *Calvi*, 46¼ M. distant, to which a diligence runs. It proceeds to the E. by *Morosaglia* and *Porta*, and descends to the coast. *Porta* was the birthplace (1775) of Marshal Sebastiani (d. at Paris in 1851), father of the Duchess of Praslin, who was murdered by her husband in 1847. Several miles higher up lies the district *Rostino*, or *Morosaglia*, the native place of the Paoli family. A dilapidated cottage is still pointed out in the hamlet of *Stretta*, as that in which Pasquale Paoli was born in 1724. His father Hyacinth was a physician and poet, and at the same time leader of the Corsicans; his mother Dionysia Valentina was a native of the neighbouring *Pontenuovo*. Anecdotes of his noble and heroic character are still current in this district; his memory is also perpetuated by a school, established in an old monastery at *Morosaglia* with funds bequeathed by him for the purpose. An apartment in the same monastery was once occupied by Pasquale Paoli as his study, and here his elder brother Clement, once a general, afterwards a monk, died in 1793. The latter, who distinguished himself at the battle of *Borgo*, on the river *Golo* (see below), in 1768, was endowed with the same noble and heroic disposition as his brother.

The road to *Bastia* follows the r. bank of the *Golo*, which it crosses at (5 M.) *Pontenuovo*. Here, on 9th May, 1769, was fought the decisive battle by which the subjugation of Corsica was effected. The *Golo* is followed as far as the point where the road unites with that from *Bonifacio* (p. 375).

A road leads S. from the river to (5 M.) the village of *Vescovato*, situated among mountains and forests of chestnuts, and containing the house of Pietro Filippini, the Corsican historian of the 16th cent. His work was republished at Pisa in 1827, having been edited by the learned Gregori by desire of the Corsican Pozzo di *Borgo*. Here also is situated the château of Count Matteo Buttafuoco (now the property of the family of Marshal Sebastiani), who when a young French officer invited Rousseau to *Vescovato*, in consequence of the following passage in his 'Contrat Social' alluding to the Corsicans: 'The vigour and perseverance with which these brave people have succeeded in gaining and defending their liberty merit for them that some wise man should teach them how to preserve it. I have a certain presentiment that this island will one day cause astonishment to the whole of Europe'. The latter prediction was fulfilled 20 years after Rousseau's death (1778), although in a very different manner from that which the philosopher had in view.

The road now leads direct to the N.; the coast-district is flat and full of lagoons. To the l. on the hill lies *Borgo*, where the French were defeated by Clement Paoli, 1st Oct., 1768.

Corte and the Monte Rotondo.

Corte (**Hôtel de l'Europe*, with two cafés and the diligence-office, at the end of the town towards Bastia; déjeuner at 11, dîner at 6 o'clock), with 5754 inhab., a sous-préfecture and capital of an Arrondissement, lies on the *Tavignano*, surrounded by mountains. It is commanded by a lofty citadel, which rendered it an important and keenly-contested point in the wars of former centuries. About 60 Arabs from Algeria, including several shikhs and kaida are imprisoned here, but are permitted to walk in the town and environs during the day. In Paoli's time Corte was the central point of his democratic government. His study, with window-shutters lined with cork, by way of additional precaution, and the council-chambers are still shown at the *Palazzo di Corte*. A university, a printing-office, and a newspaper were also established here by Paoli. The Corsican parliament of that period held its meetings at the neighbouring Franciscan monastery. Marble-quarries are worked in the vicinity.

The *Place Paoli*, the principal square, is embellished with a bronze statue of the noble-minded patriot, erected in 1854. In a piazza near the *Hôtel de l'Europe* rises a statue of *General Arrighi de Casanova*, 'Duc de Padoue' (born at Corte in 1779, d. at Paris in 1853), erected in 1868.

The **Monte Rotondo** is most conveniently ascended from Corte. The night after the ascent may be spent in one of the uninviting chalets at the base, or the traveller may prefer to return to Corte the same day, in which case he must be prepared for a journey of 14 hrs. at least, partly on horseback, and partly on foot. Guide and mule about 20 fr. A supply of provisions necessary. The ascent is not easily accomplished except in the summer months. At an early hour the traveller ascends the valley of the wild *Restonica*, which here falls into the *Tavignano* after a course of 35 M. A broad and wooded dale is at first traversed, beyond which the path becomes a mere shepherd's track. Pine and larch forest afford shade, while bleak open tracts and sequestered chalets, some of them 5000 ft. above the sea-level, are also occasionally passed. After a ride of 3 hrs., the *Rota del Dragone*, a grotto in the rocks affording shelter to 200 sheep and goats, recalling Homer's description of the Cave of Polyphemus, is attained. The *Co di Mazzo*, the last shepherds' station, inhabited only in summer, is reached after 2 hrs. more. These rude hovels, beautifully situated on one of the lower buttresses of the Monte Rotondo, afford shelter for the night in case of necessity (milk and cheese only to be had). Then across several rocky ridges in 2 hrs. more to the *Trigione*, the last spur of the Rotondo, a wilderness of blocks of granite. The crater-shaped, snow-capped summit is visible hence; below it lies the small and clear *Lago di Monte Rotondo*;

in the foreground, green pastures. Fields of snow and ice, rising from the lake, must be laboriously traversed (2 hrs.) before the summit (9053 ft.) is attained. A magnificent *Panorama is here enjoyed. The spectator surveys the greater part of the island; N. the Capo Corso; W. the bays of Porto, Sagona, and Ajaccio; E. the blue Mediterranean, with the islands of Monte Cristo, Pianosa, Capraia, and Elba, and the mainland of Italy; then the white Alpes Maritimes, extending from Toulon and Nice to Genoa. Corsica itself resembles a vast rocky relief-map; its principal mountain-chains, with their rivers and valleys, are distinctly recognisable. Towards the S., however, the view is obstructed by the broad and massive Monte d'Oro. In the neighbourhood of the summit lie a number of desolate valleys, in most of which small lakes are situated. Their discharge descends to form the Restonica. The descent may be made on the side next to the *Lago di Pozzolo*, where the dark rocky pyramid of the *Frate* (monk) rises. Violets and forget-me-not (here popularly termed the 'marvellous flower of the mountains') grow abundantly in the rocky clefts on the banks of the lake. The mufro, or mufione, the wild horned sheep of Corsica, of a dark brown colour, with silky hair, browses on these lofty summits. The huts of Co di Mazzo may now be regained in 3 hrs., and Corte in 4—5 hrs. more.

Bastia.

Hôtels. *HÔTEL DE L'EUROPE, Rue de l'Intendance, 6 fr. per diem; *HÔTEL DE FRANCE and HÔTEL D'ITALIE in the Boulevard de Paoli. — *Restaurant de la Paix*, in the Boulevard; *Café Univers Guillon*; *Café du Nord*; *Brasserie*, near the Napoleon monument.

DILIGENCES daily to Ajaccio, to Luri and Rogliano on the Capo Corso, and to S. Fiorenzo and the Balagna.

STEAMBOATS. Two companies ply between Bastia and Italy: 1. *Valéry Frères* (office near the harbour), every Monday evening at 10 to Leghorn, returning thence on Wednesday evenings; 2. *Rubantino* (office on the boulevard) every Thursday morning at 6 to Leghorn in 8 hrs., and thence to Genoa (food indifferent). Fares to Leghorn 15 or 12 fr., to Genoa 35 or 25 fr.; embarkation and landing 1 fr. each.

Bastia, with 21,535 inhab., the busiest commercial place in the island, and its capital down to 1811, was founded in 1380 by the Genoese and defended by a strong castle (whence the name of the town, signifying 'bastion'). The cathedral of *S. Giovanni Battista* contains several ancient tombs. In *S. Croce* rich decorations in marble. The college which formerly belonged to the Jesuits contains a library of 30,000 vols. and natural history collections. The Place St. Nicholas on the Promenade on the coast is embellished with a marble statue of Napoleon. The inscription mentions Corsica, in consequence of its connection with Napoleon, as '*quasi gentium principatu donatam*.' (1)

The old town with the citadel rises above the more modern

quarter situated near the harbour. Beautiful walk along the coast towards the N., where a number of easily attained heights afford a variety of fine views of the sea and coast.

From Bastia to Capo Corno, S. Fiorenzo, and Calvi.

A very pleasant excursion may be made to the long and narrow peninsula in which the *Serra Mts.* rise, culminating in the Monte Alticcione and Monte Stello (5000 ft.), and terminating in the *Capo Corno (Promontorium Sacrum)* on the N. Beautiful valleys descend from these mountains on the E. and W. A good road leads along the coast from Bastia, passing several ancient watch-towers of the Pisans and Genoese, and affording a view of the picturesque islands of Elba, Capraia, and Monte Cristo. At *Brando* there is a *Stalactite Cavern*, surrounded by pleasant gardens. *Luri* possesses a charming valley, watered by several streams, and producing a luxuriant growth of grapes, oranges, and lemons. The *Serra* is then crossed to *Pino* on the W. side, with villas and beautiful gardens. At the end of the promontory, to the N. beyond *Rogliano* and *Ersa*, rises a lighthouse. An ancient, half-ruined circular structure near it is popularly termed the 'Tower of Seneca'.

A road leads from Bastia across the *Serra* to the (13 $\frac{1}{4}$ M.) small seaport of *S. Fiorenzo*, charmingly situated on the bay of that name on the W. side of the island, and commanded by a fort. In the neighbouring low ground formerly lay the mediæval town of *Nebbio*, the ruined cathedral of which (*S. Maria Assunta*), of the 12th cent., stands on an eminence. Beyond this the road skirts the sea, crosses the small river *Ostriconi*, and reaches the small, but thriving seaport town of *Isola Rossa*, founded in 1758 by Pasquale Paoli, notwithstanding the war in which he was then engaged with Genoa. Its name is derived from three red cliffs rising from the sea in front of the harbour. The environs are delightful; the view from the *Monte S. Reparata*, surmounted by a deserted church, is finest by evening-light.

The road then leads to *Algajola*, a deserted old town on the coast, with marble quarries in the vicinity. During the Genoese period it was fortified, and formed the central point of the fertile district of *Balagna*. The loftily situated village of *Lumio*, farther on, with its orange-plantations and hedges of cactus, commands a beautiful view of the valley and the town of *Calvi* (43 M. from *S. Fiorenzo*), an important and fortified place during the Genoese period, noted for its faithful adherence to the Republic, and in 1794 bravely defended against the English by the French commandant *Casabianca*. The natives of the place maintain that *Columbus* was born here, and that the name still exists. Traces of the English bombardment are still observable. The principal church contains the tombs of the *Baglioni* family, who bore the surname *Libertà*, from having distinguished themselves in the 15th and 16th cent. The environs of *Calvi* are marshy. Charming view of the bay, with the promontory of *Rivellata*, and of the rocky mountains of *Calenzana*, to the E. of the town.

A diligence runs from *Calvi*, traversing the beautiful and fertile valley of the *Balagna* (where the powerful *Malaspina* family dwelt for centuries), enclosed by lofty mountains, to *Novella*, the last village, then through narrow rocky ravines to *Ponte alla Leccia* in the valley of the *Golo*, where the high road from Bastia to Ajaccio is reached.

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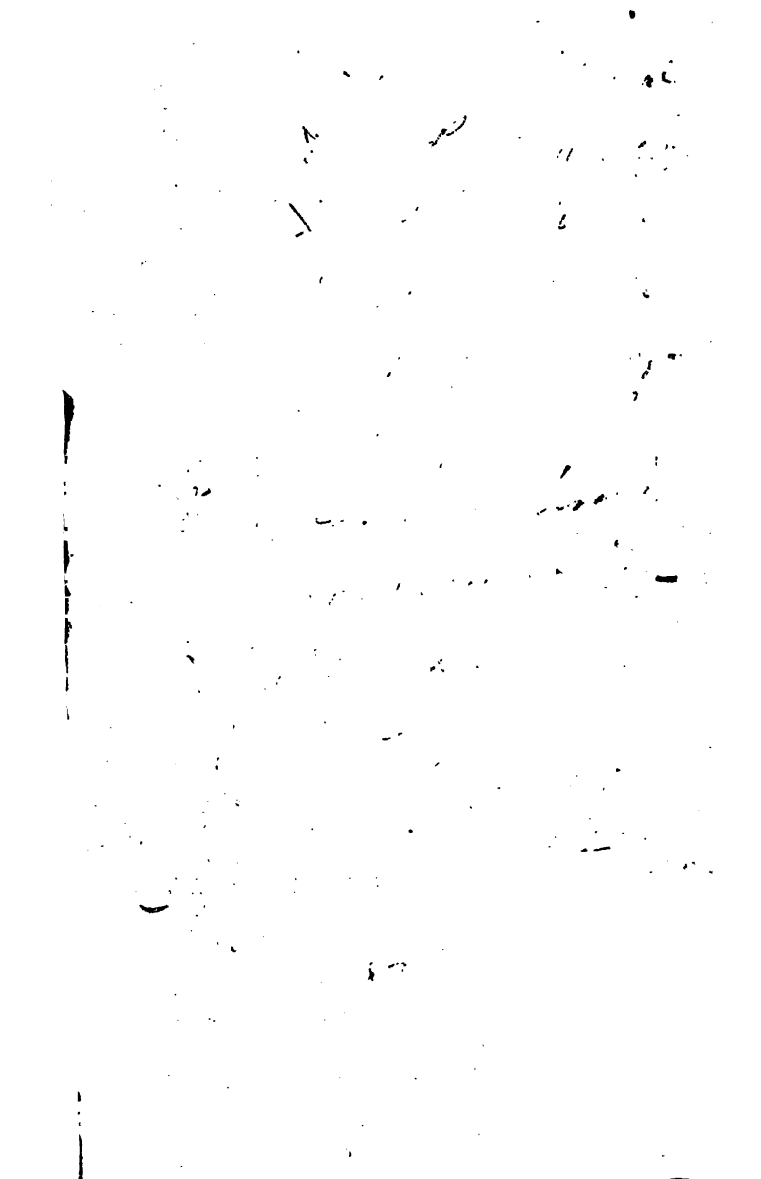
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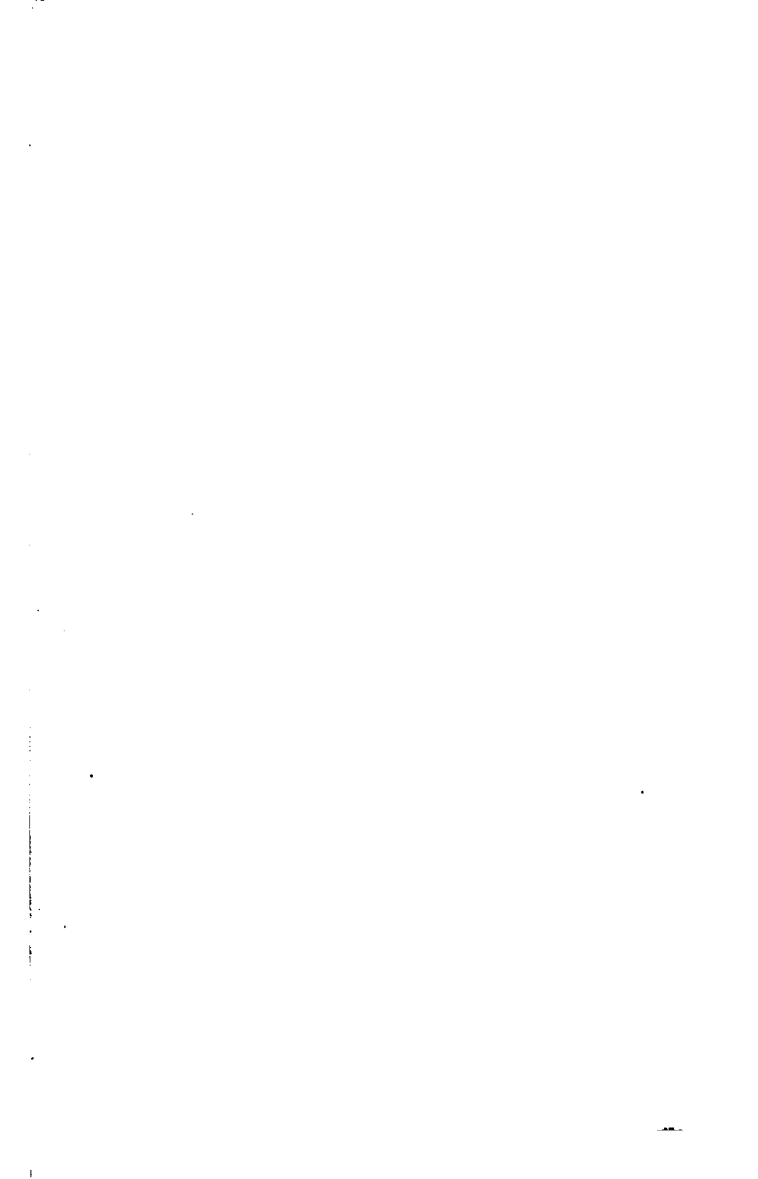
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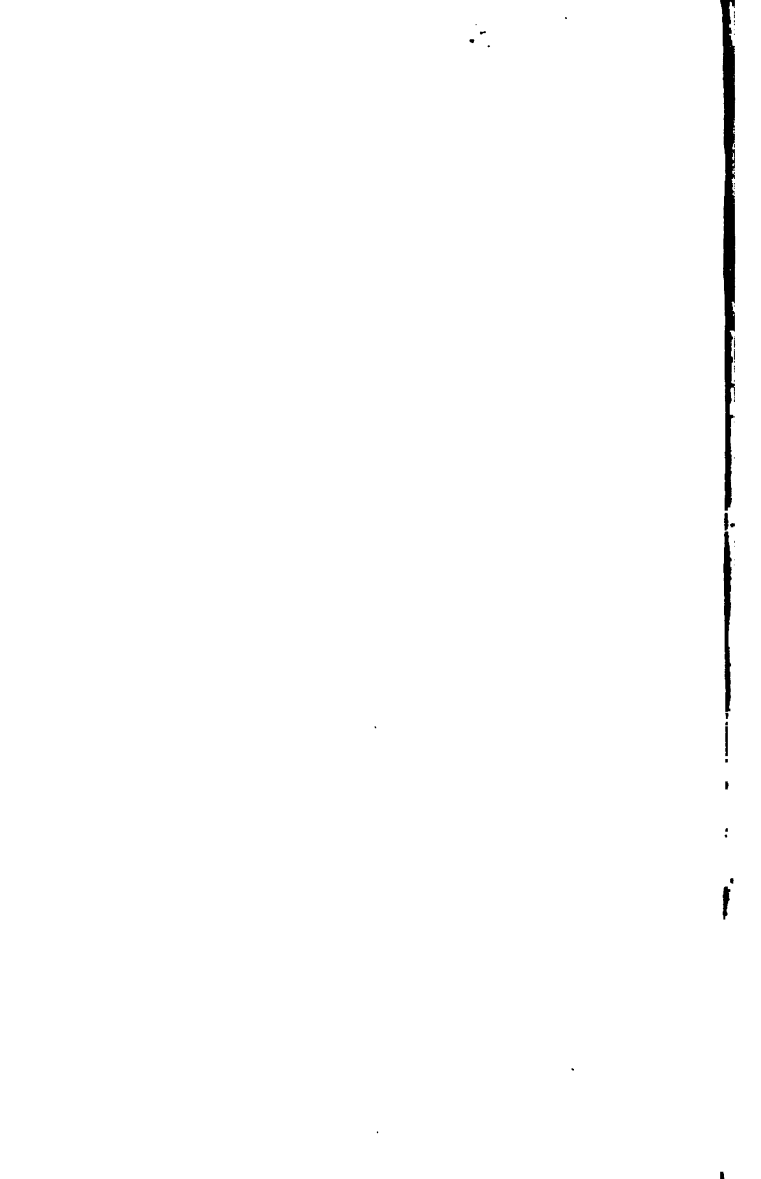
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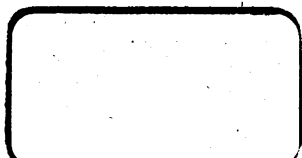
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